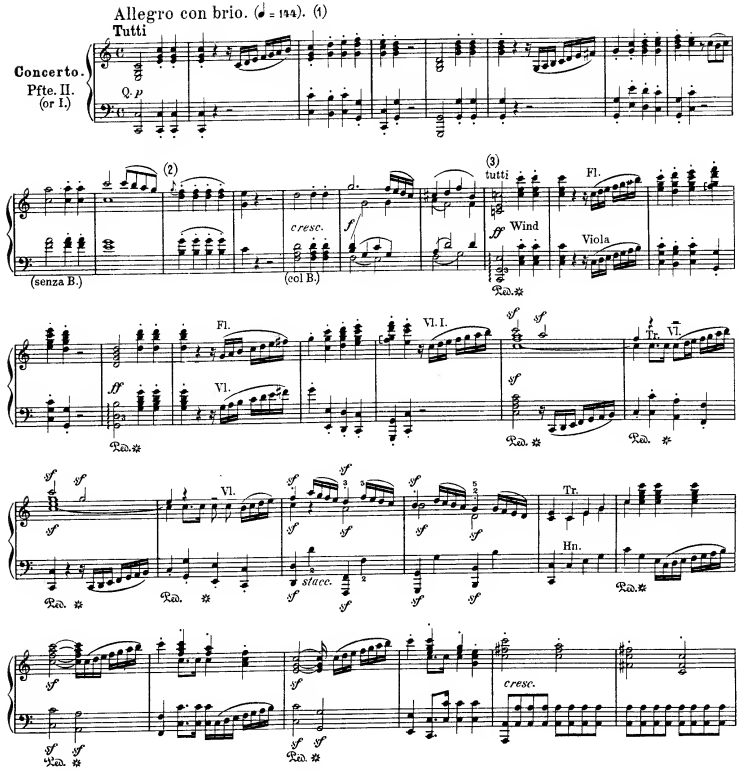
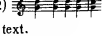
Concerto No. 1

in C Major

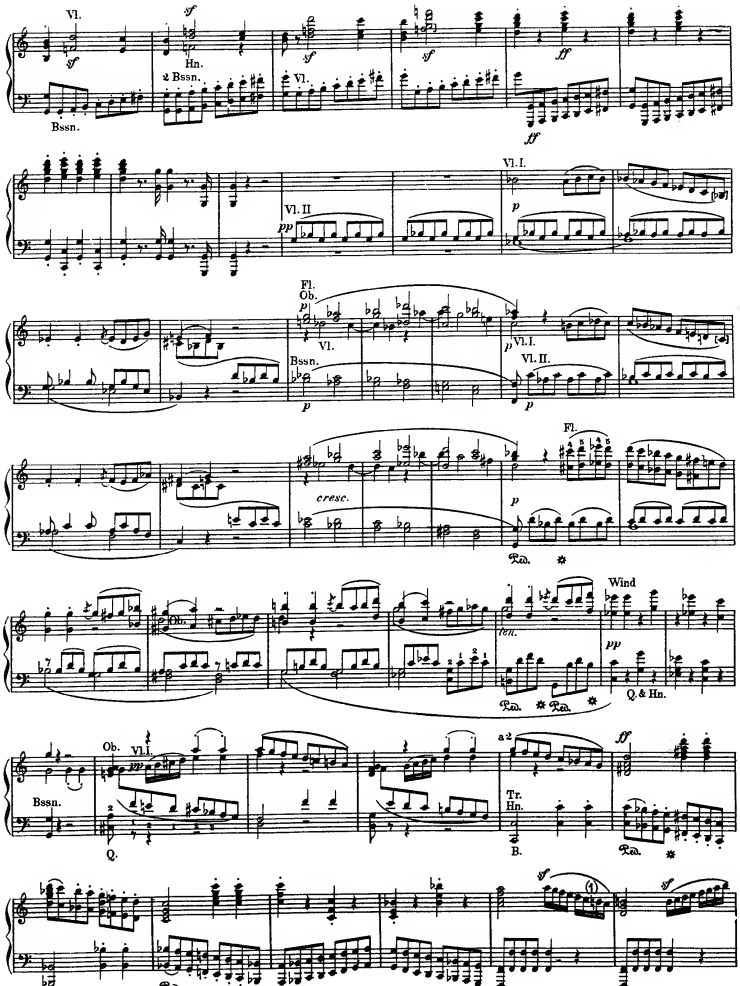
Op. 15



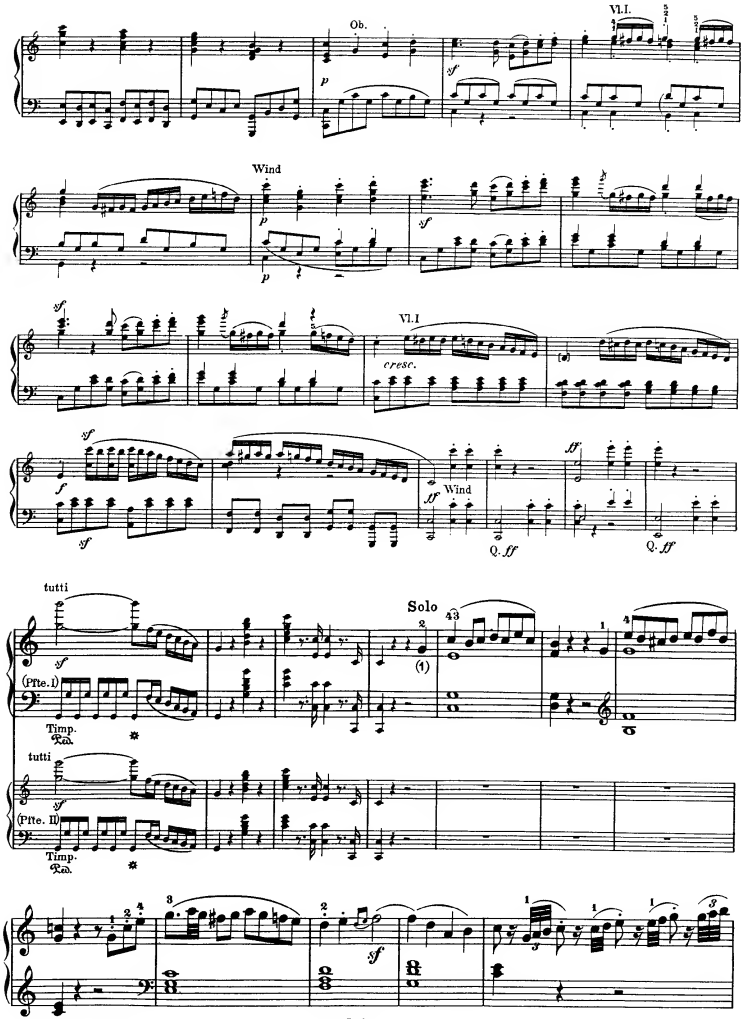
(1) The metronome-mark ♩=88 (i.e., ♩=176), given by Czerny in the "Kunst des Vortrags" (Art of Interpreting: Supplement to the great Pianoforte-Method, op. 500), corresponds neither with the prescribed tempo and the four-four time, nor with the festive character of the movement.

(2)  writes the arranger of the Tutti in the Haslinger Edition (№ 7075; publ. about 1837) directly in the text.

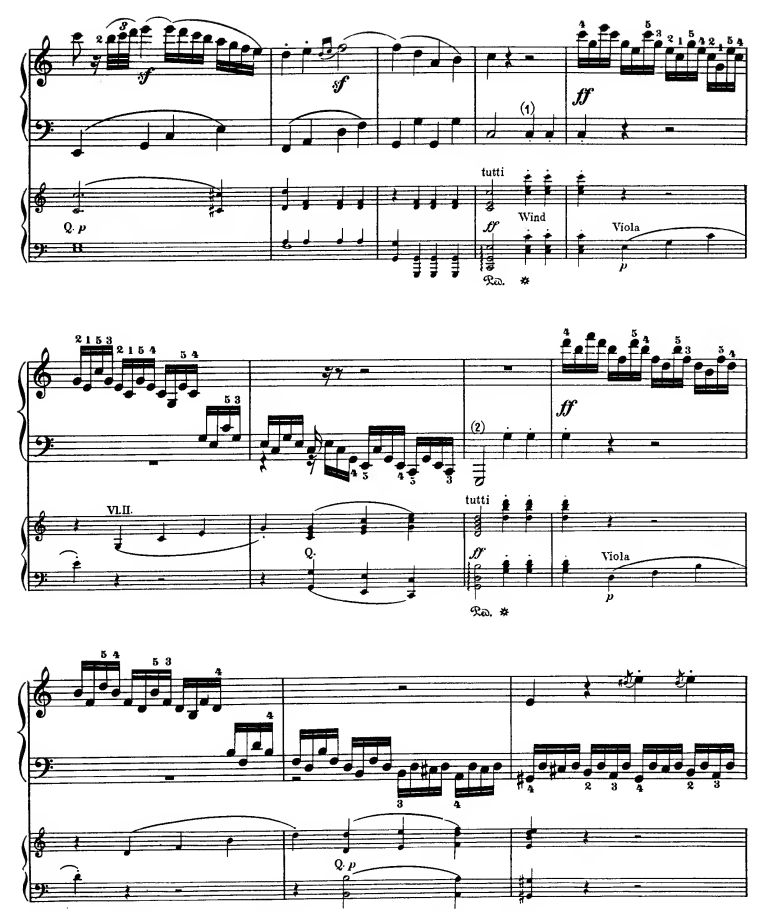
(3) Flute, Oboes, Clarinets, Bassoons, Horns, Trumpets. Timp. and String-quartet (-quintet).



(4) Breitkopf & Härtel's score gives ♮. — Autograph not quite plain, but probably *b* or *b*♮. In that case, to be sure, the ♮ in the Autograph for Violins I and II, in the next measure, appears superfluous.

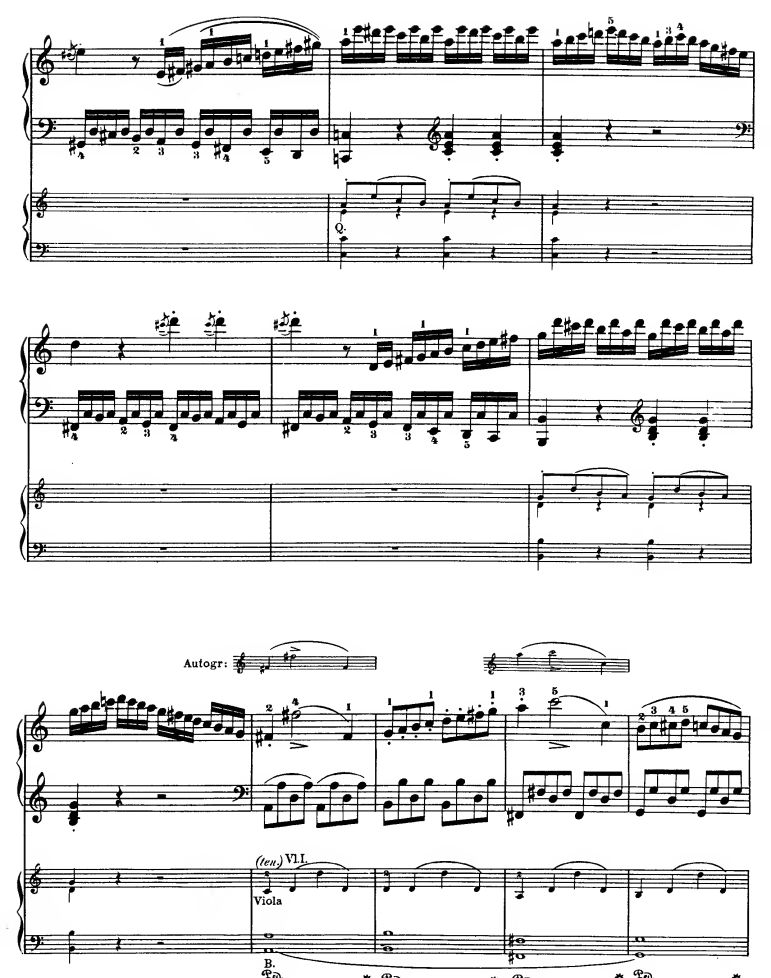


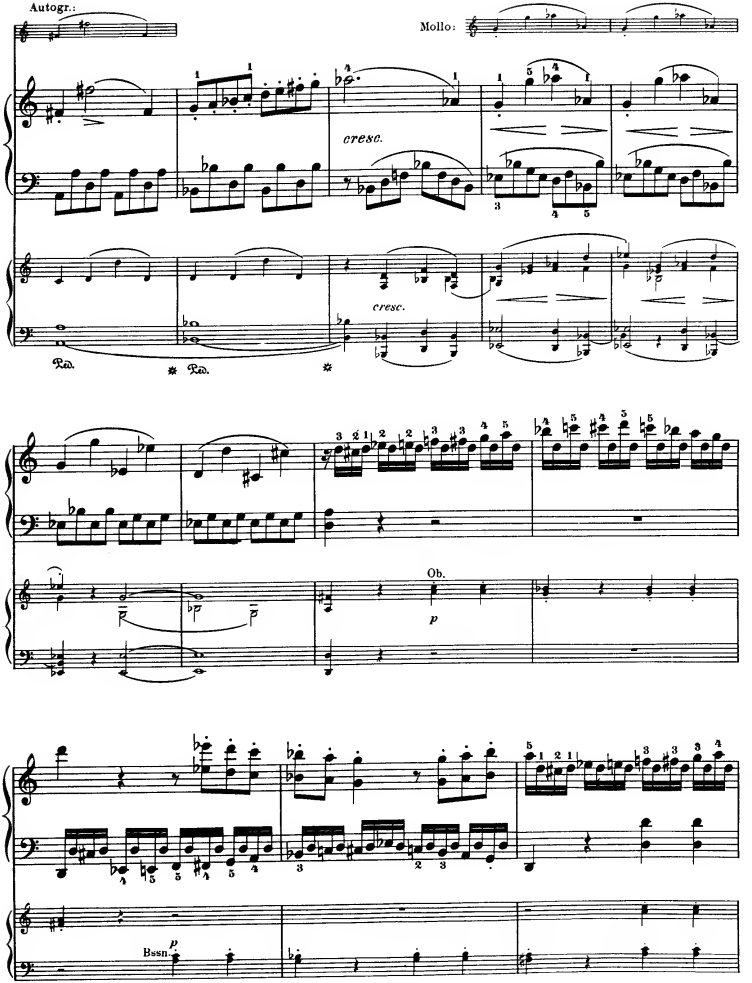
(1) Czerny adds "*p*."

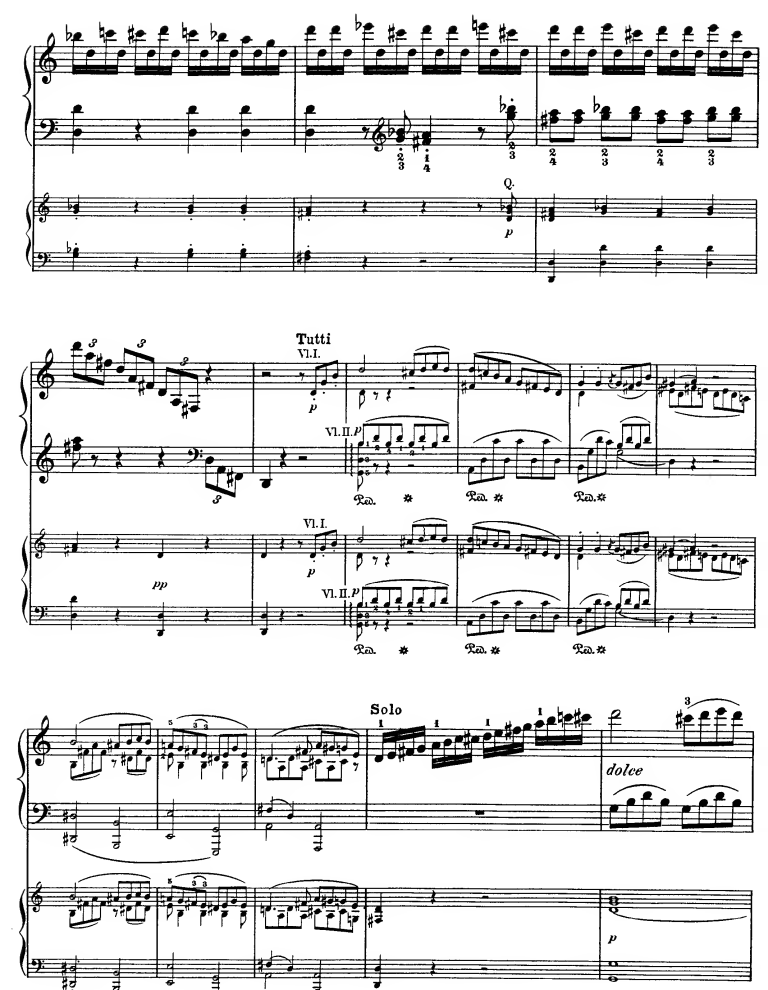


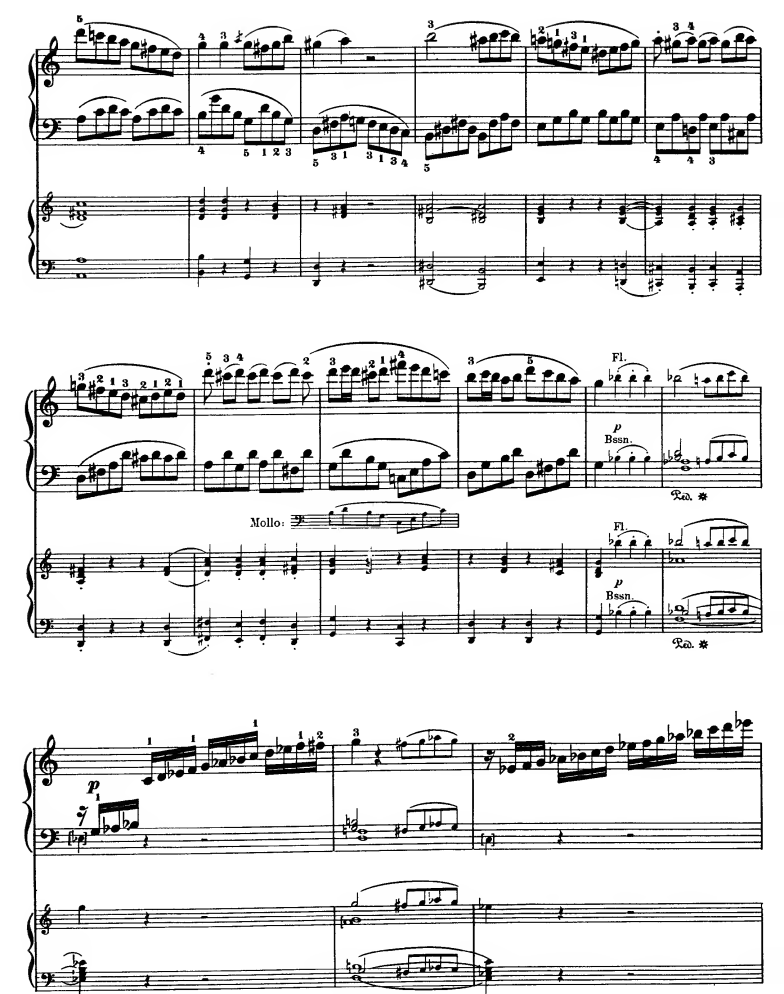
(1) In the autograph (of the score) these basses are also written in the piano-part, and should, therefore, probably be played by it. (In the score they are also given to the 1st bassoon and the drum). Also *cf.* our note to the C-minor Concerto, p. 60.

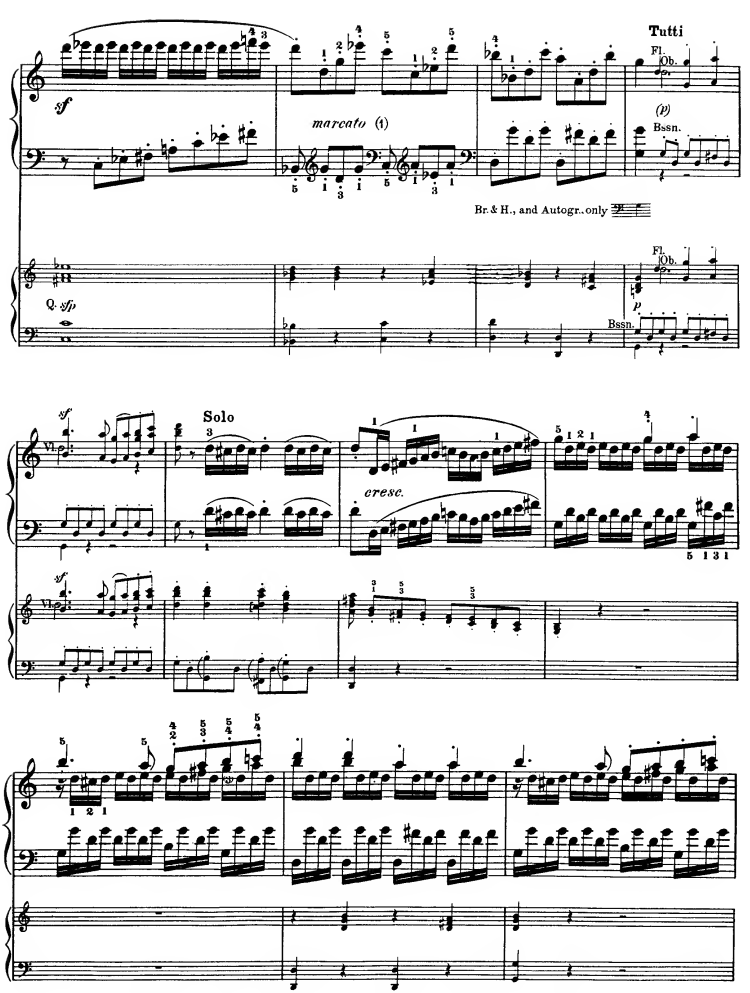
(2) Mollo's thorough-bass figuring is ; this is incorrect, as the score shows.


Q.
Autogr:
(len.) Vl.I.
Viola
B.
Ped.
Ped.
Ped.
Ped.

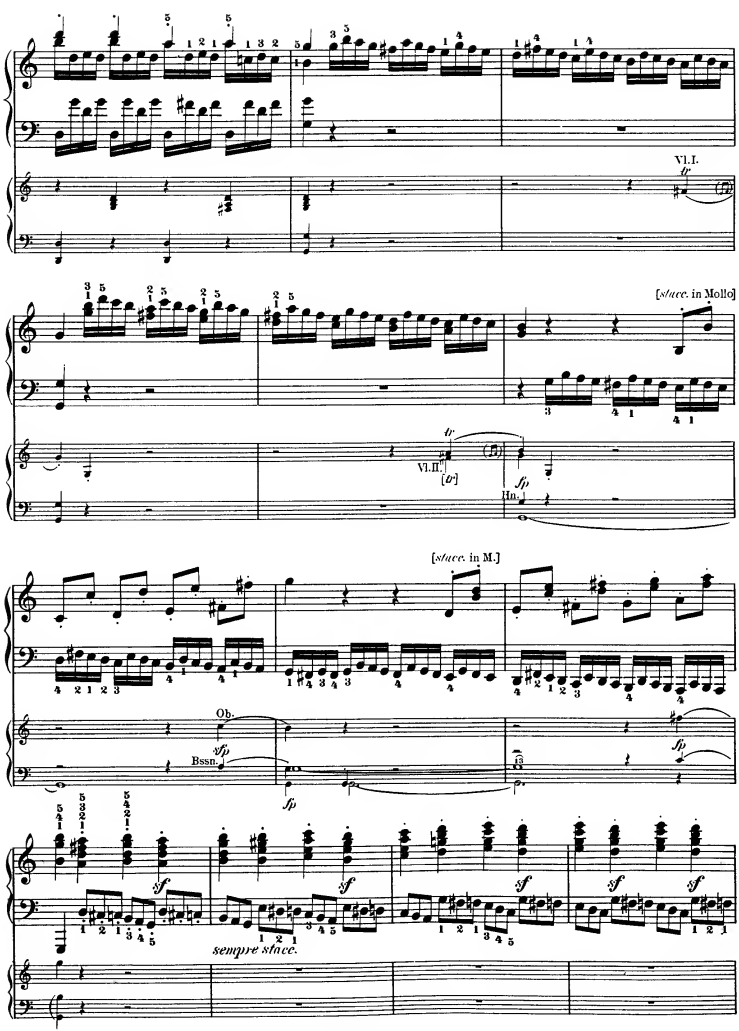

Autogr.:
Mollo:
cresc.
cresc.
Ped.
Ped.
Ob.
p
Bssn.
p

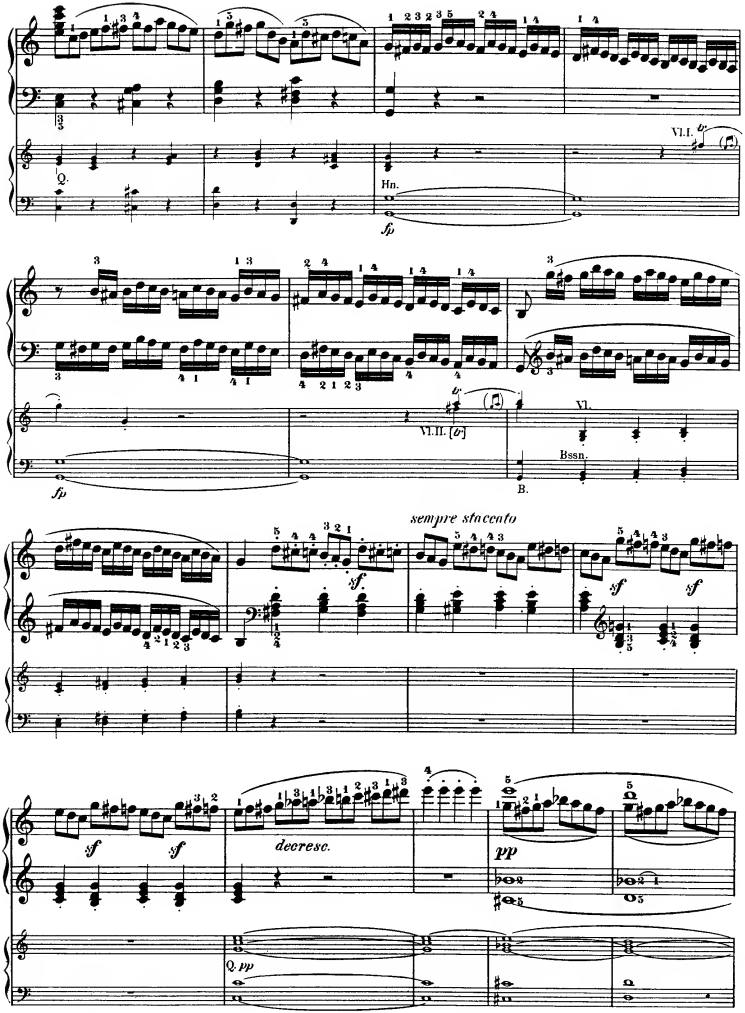

Tutti
Vl. I.
Vl. II.
Ped.
Solo
dolce

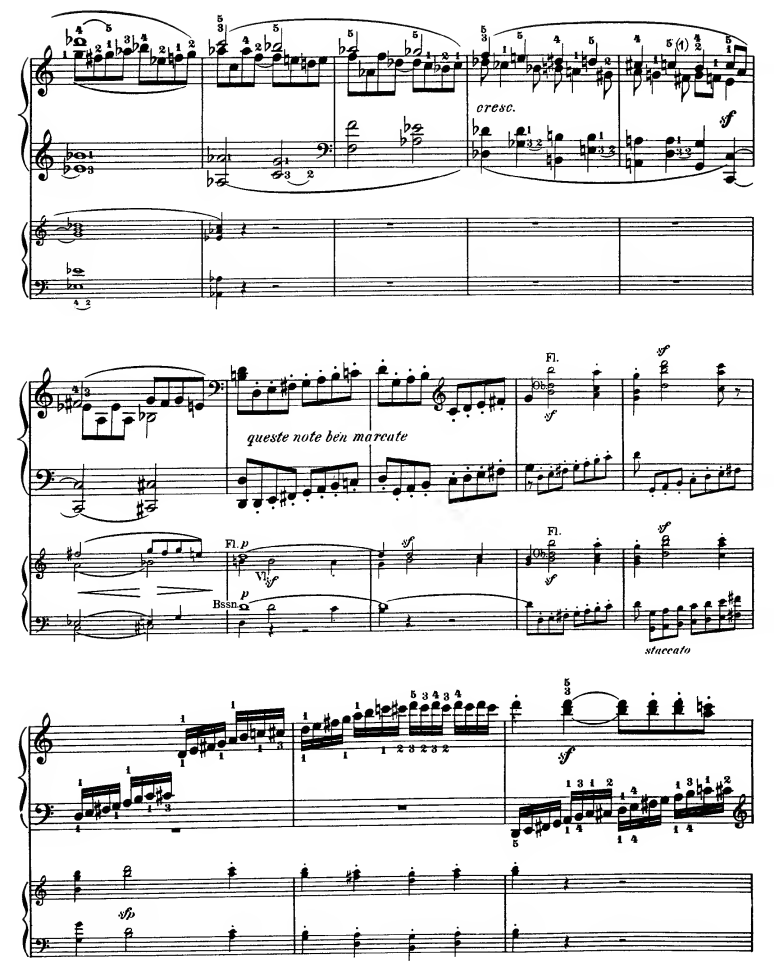

Fl.
p
Bssn.
Ped.
Mollo:
Fl.
p
Bssn.
Ped.
p
Ped.



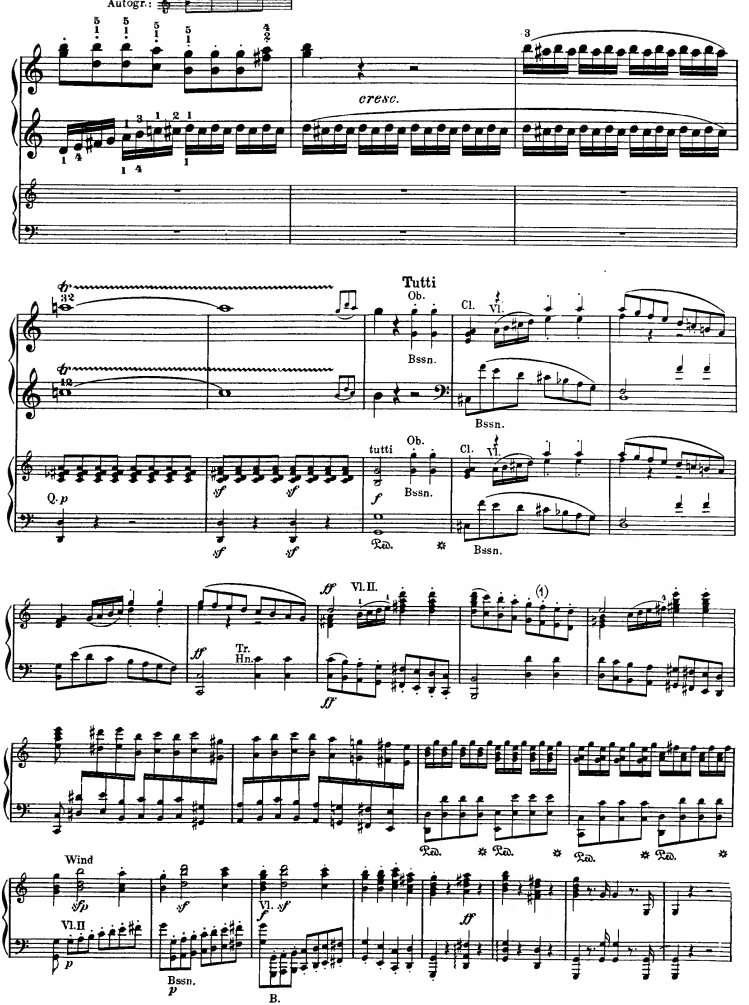
(1) Not given in the Autograph. Instead, *in lieu* of dots, "staccato" is written in the third beat.


Vl.I.
tr
[stacc. in Molto]
Vl.II.
[tr]
Hn.
[stacc. in M.]
Ob.
Bssn.
sempre stacc.

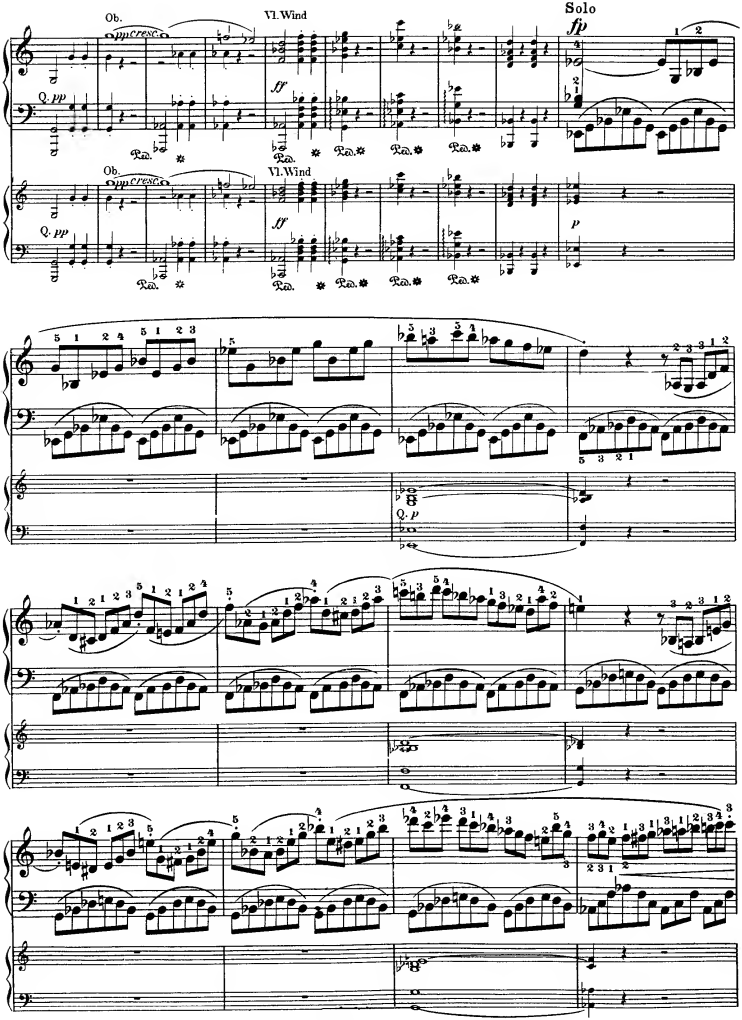

Q.
Hn.
fp
Vl.I.
fp
Vl.II. [tr]
Vl.
Bssn.
B.
sempre staccato
sf
sf
sf
sf
sf
decresc.
pp
Q. pp
Ped.
*

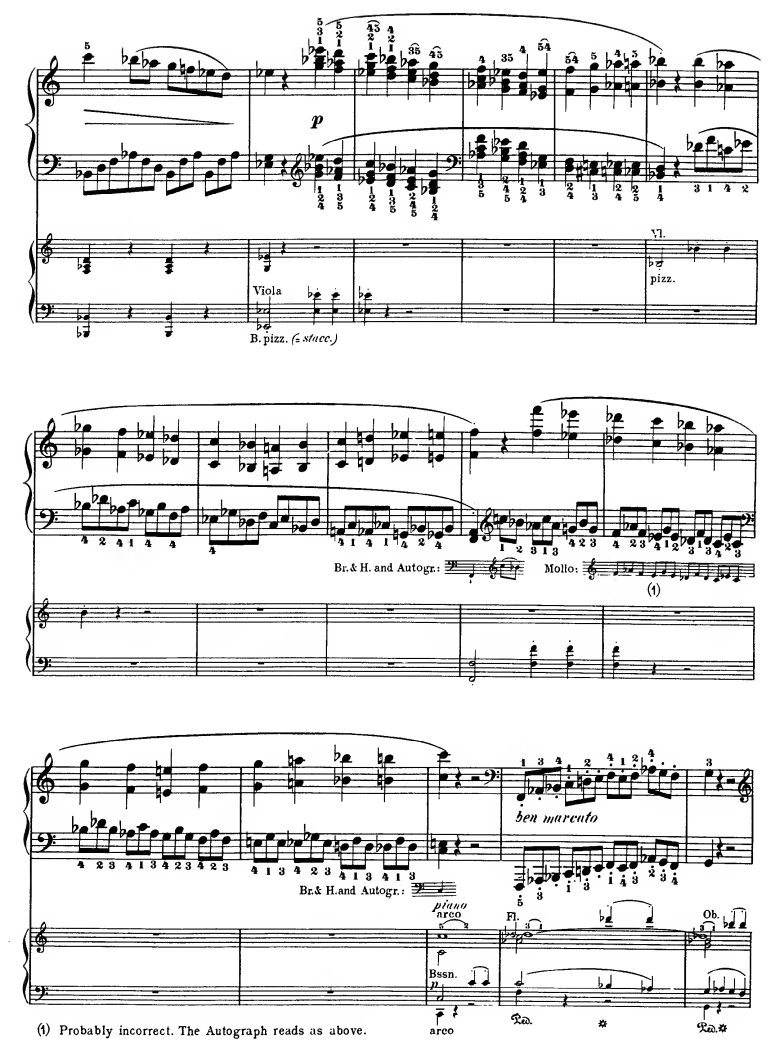


(1) A slur from *c* to *b*, both in Mollo and Autograph, was probably left there accidentally.

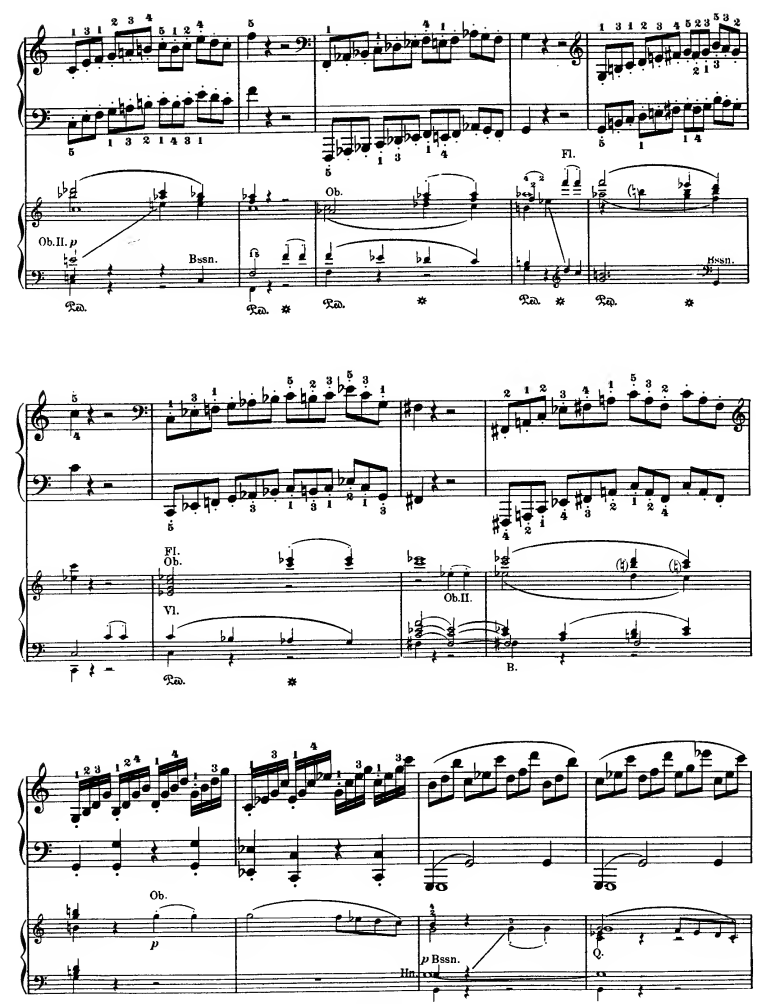


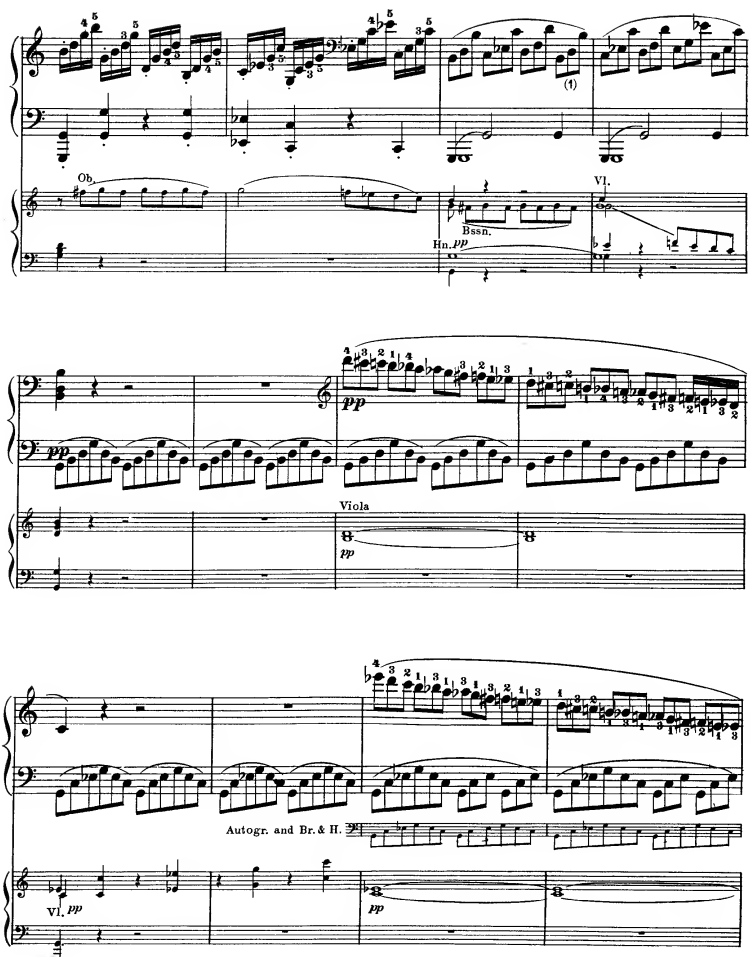
(4) Acc. to the Autograph, *f*, not *f*♯. Breitkopf & Härtel's score is careful to add the ♮.


Ob.
pp cresc.
Vl. Wind
Solo
fp
Q. pp
ff
Ped.
p
Q. p

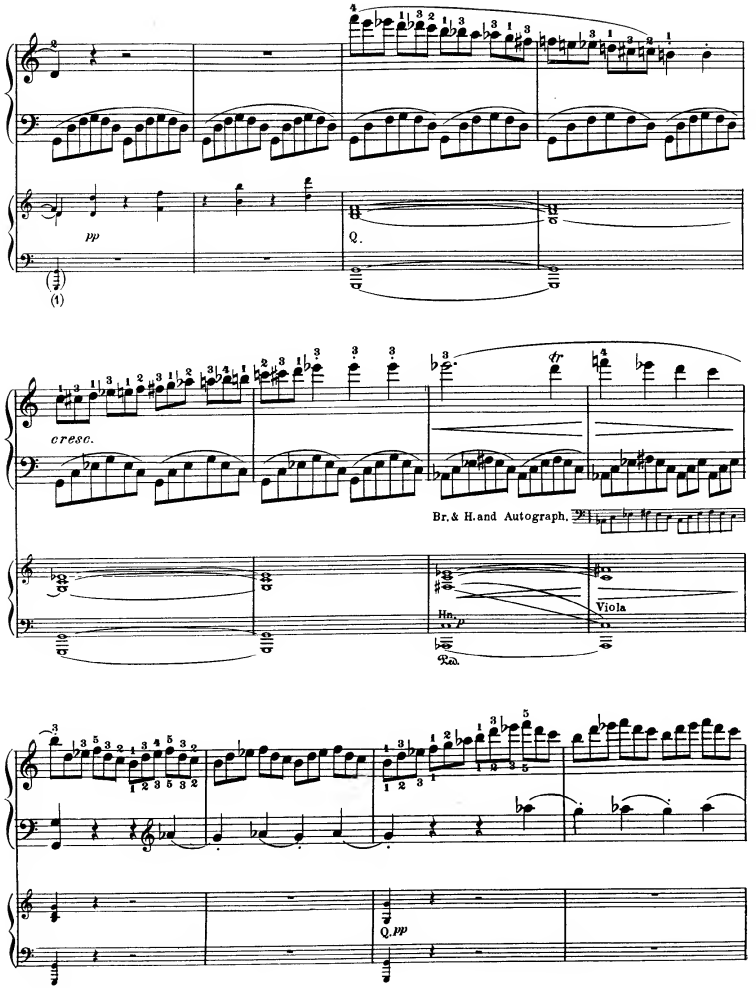


(1) Probably incorrect. The Autograph reads as above.

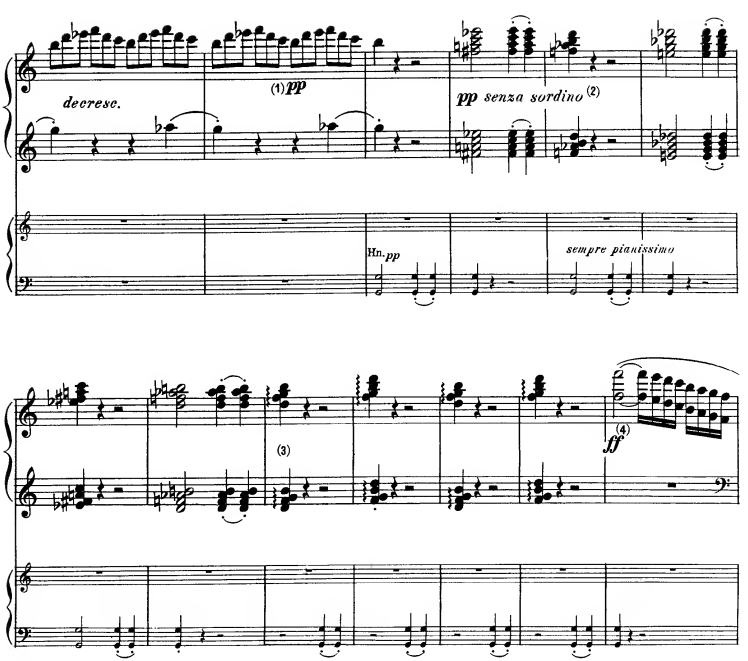

Ob.II. p
Bssn.
Ped.
Ob.
Fl.
Fl.
Ob.
Vl.
Ob.II.
B.
Ob.
p
p Bssn.
Hn.
Q.



(1) Mollo has *f*, probably a mere oversight.



(1) This bass is lacking in the Autograph (also in Br & H.). Was it not merely forgotten by the composer?

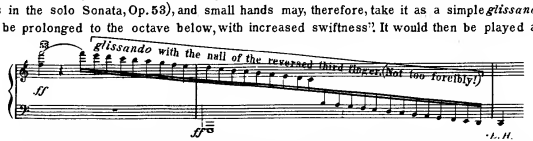


(1) In the Autograph this *pp* comes after the bar.

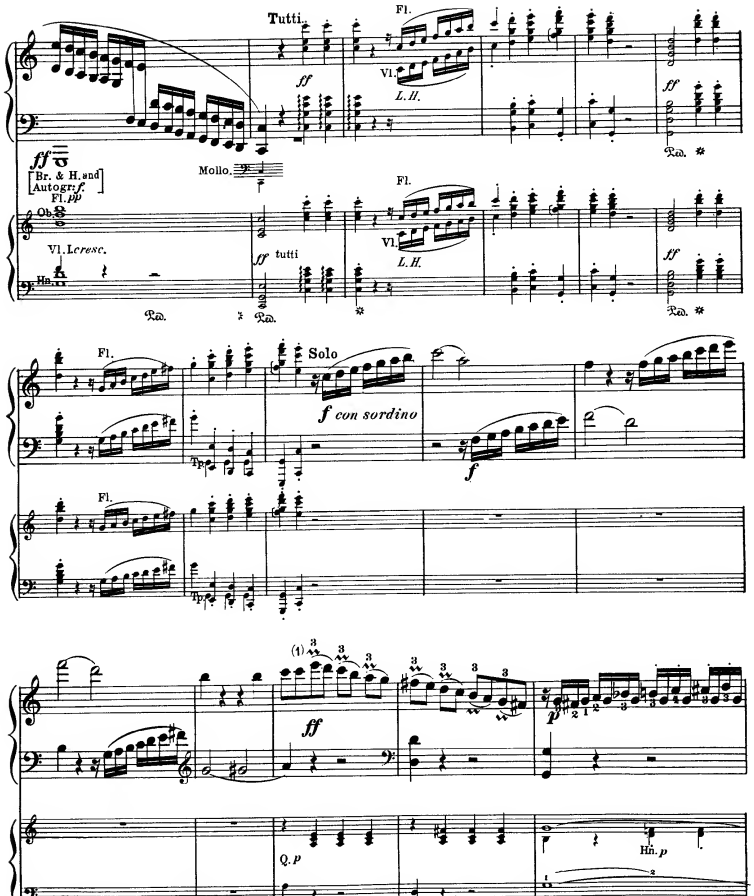
(2) "Senza sordino", *with Pedal*; "Con sordino," *without Pedal* (✻). It would seem entirely proper to modify the use of the pedal in conformity with the requirements of modern pianos; here, for instance, to take the pedal anew with each new harmony.

(3) Acc. to Mollo, arpeggio in both hands. Beethoven, who wrote, in his autographs, the arpeggio-mark as a slanting line ( ), had stricken out the left-hand chords so marked, and supplied non-arpeggiod chords. Breitkopf & Härtel also follow this reading.

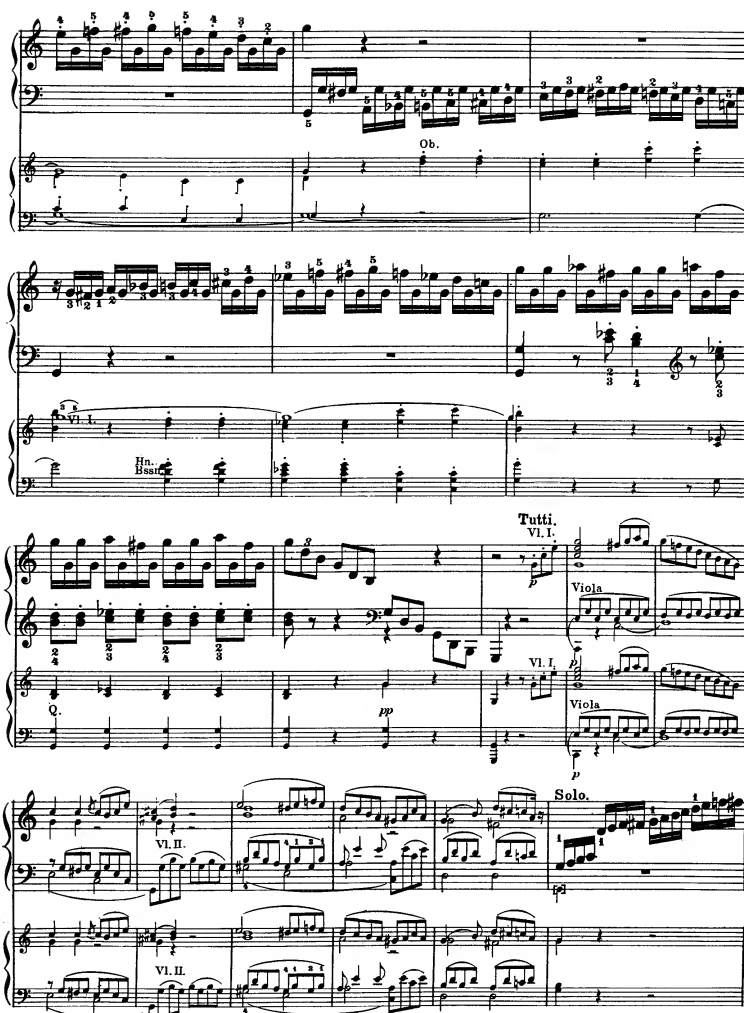
(4) On this *glissando* Czerny remarks: "The reëntry into the principal theme is again effected by an octave-slide with two fingers (as in the solo Sonata, Op. 53), and small hands may, therefore, take it as a simple *glissando* scale, in which case it should be prolonged to the octave below, with increased swiftness". It would then be played about as follows:

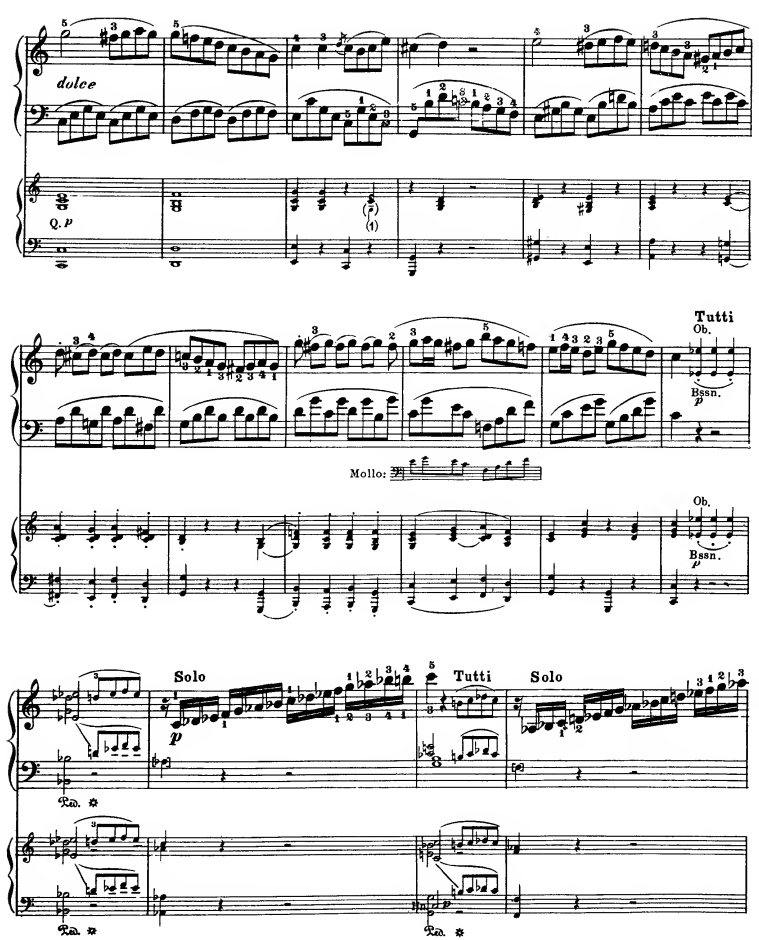


It might be less in keeping with the style (anachronism!), but possibly more practical, to prolong the *glissando* an octave further yet. But one might just as well execute the original reading (omitting the contra *G*) with both hands as an ordinary scale, or (which, to be sure, is harder) as a *glissando*.

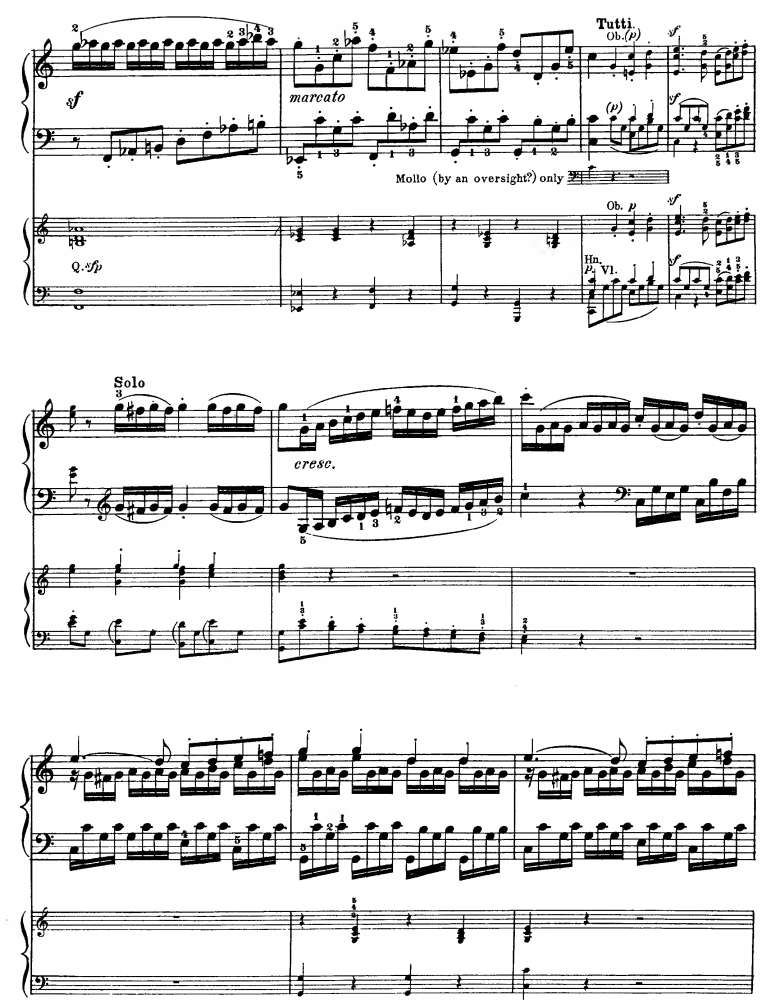


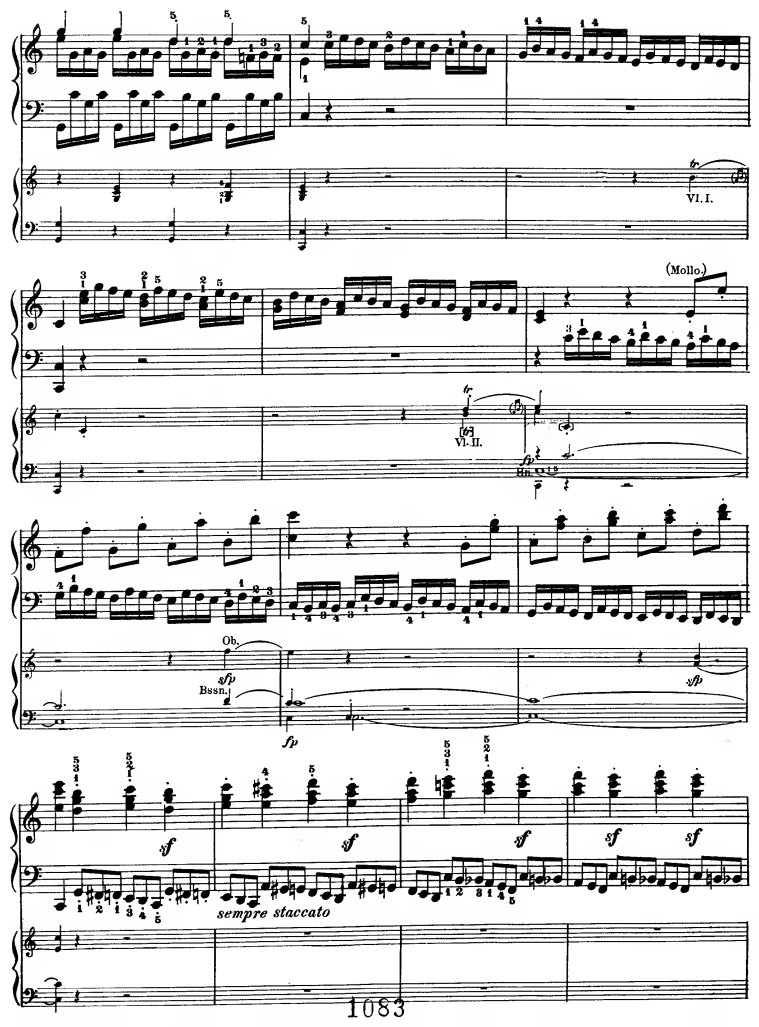
(1) The Autograph reads . The separation which the composer probably intended between the first two eighth-notes and the two next-following, was omitted in print. Execution: etc.

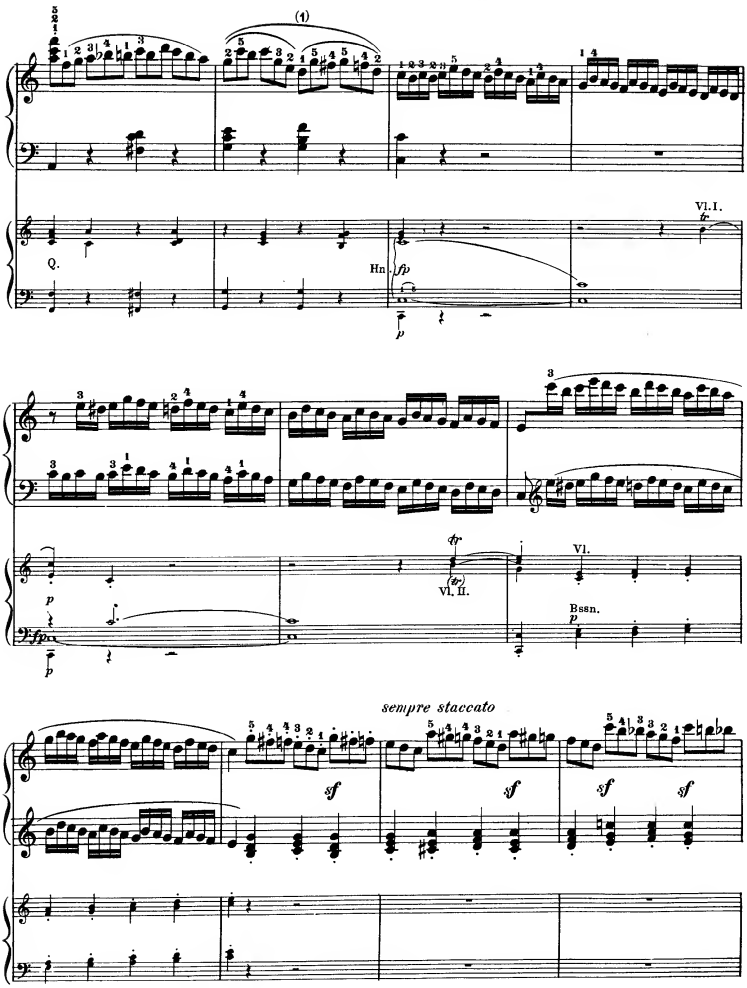

Ob.
Vl. I.
Hn.
Bssn.
Tutti.
Vl. I.
Viola
Vc.
Vl. I.
Viola
Solo.
Vl. II.
Vl. II.



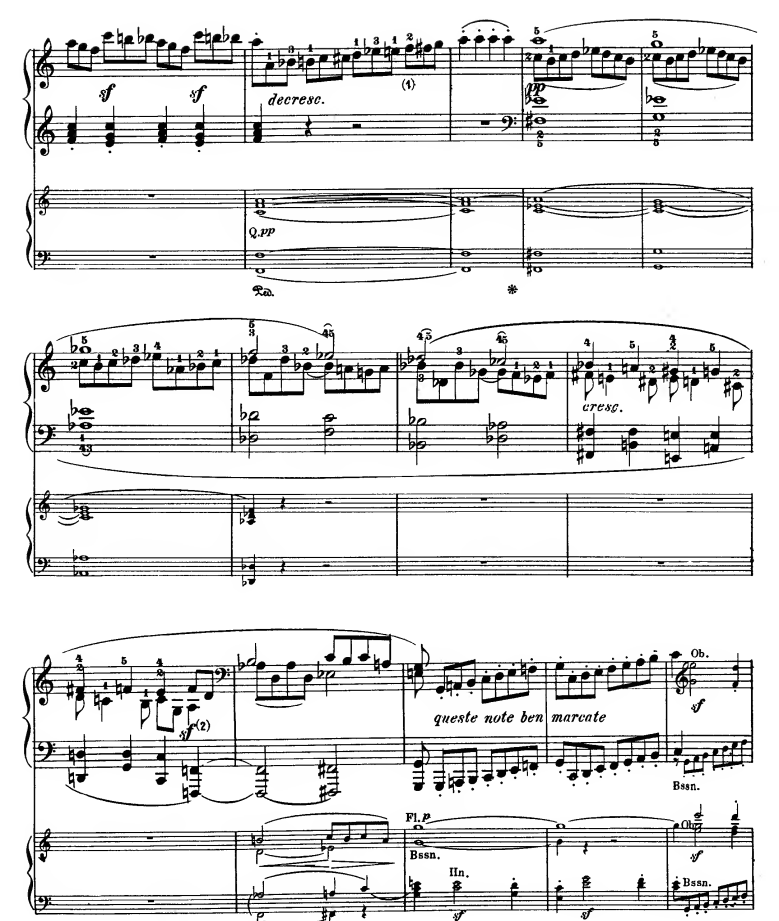
(1) Instead of this quarter-note, the Autograph has a quarter-rest (Viola.). Is this not a mere oversight? (However, Breitkopf & Härtel's score follows the Autograph.)

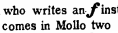
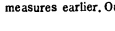

Tutti
Ob.(p)
sf
marcato
(p)
Mollo (by an oversight?) only
Ob. p
Q.sfp
Hn.
Fl.
Vl.
Solo
cresc.


Vl. I.
(Molto.)
Vl. II.
Ob.
Bssn.
sempre staccato

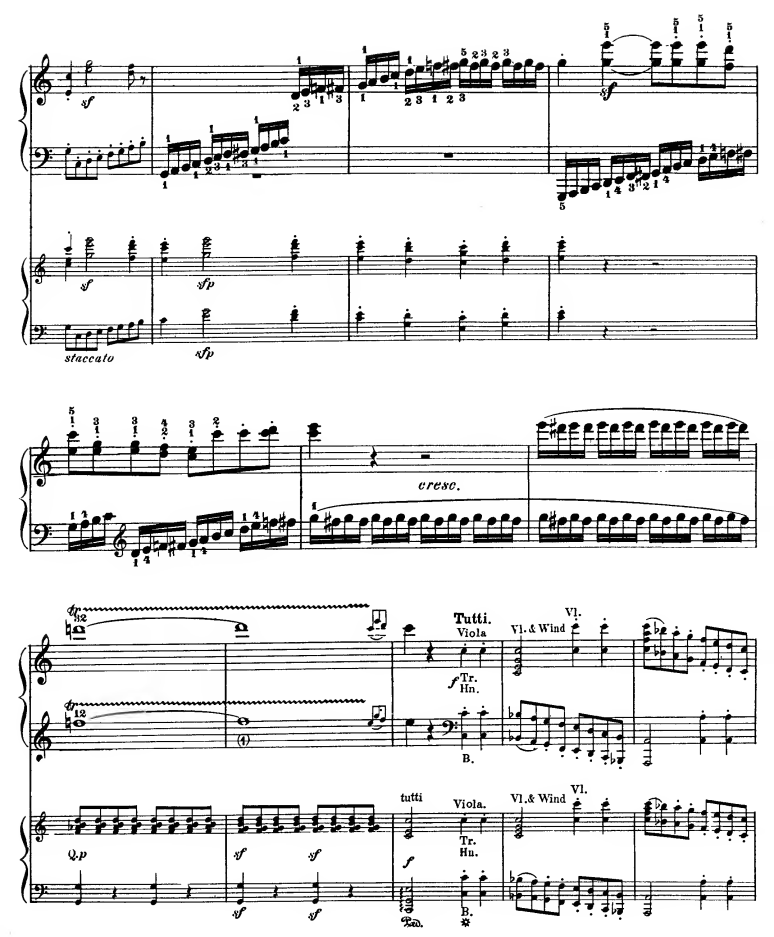


(1) The upper slur acc.to Mollo.

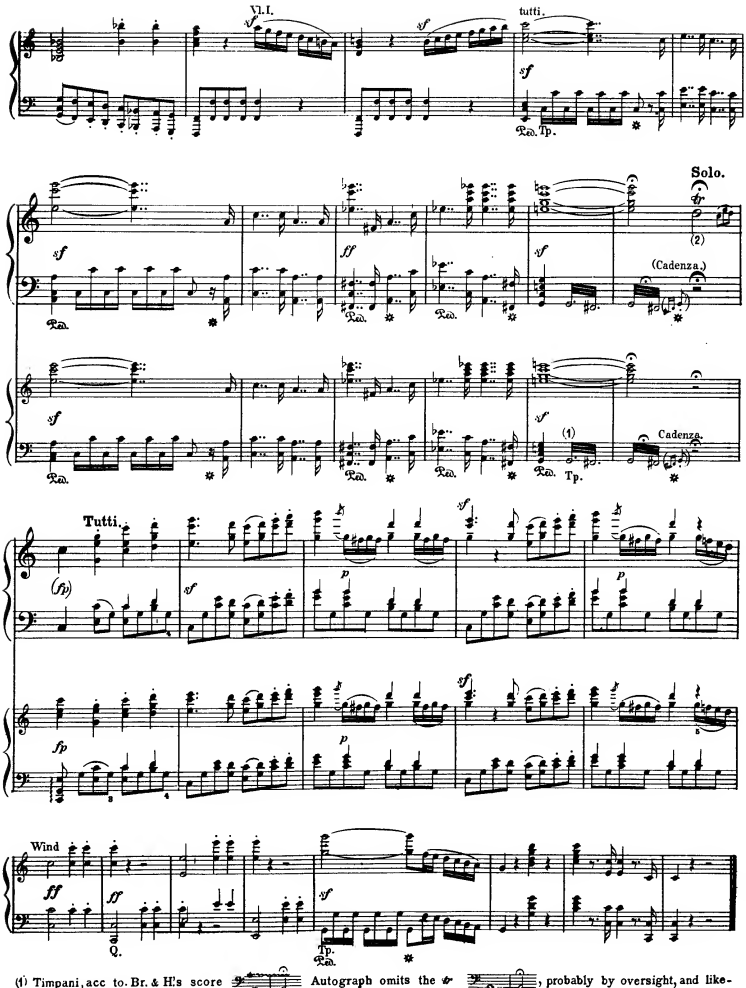


(1) So in Mollo and the Autograph. Breitkopf & Härtel's emendation:  ; ditto in Haslinger (No 7075). For the rest, the evident harshness of the original might be softened, within the triplet, as follows: 

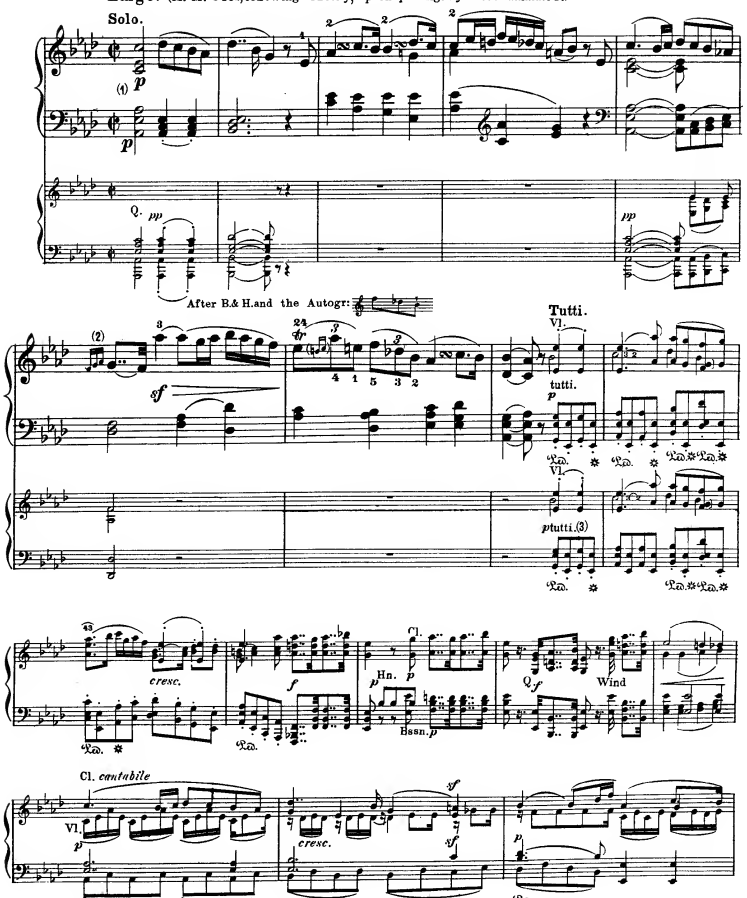
(2) The *sf* of the Autograph is omitted in Mollo, who writes an *f* instead at the beginning of the next measure. At this point, on the other hand, the Autograph writes *cresc.*, which comes in Mollo two measures earlier. Our reading is a combination from both sources, following (like Br. & H.) the parallel passage on p. 12.



(t) Breitkopf & Härtel (T. Haslinger ditto.)



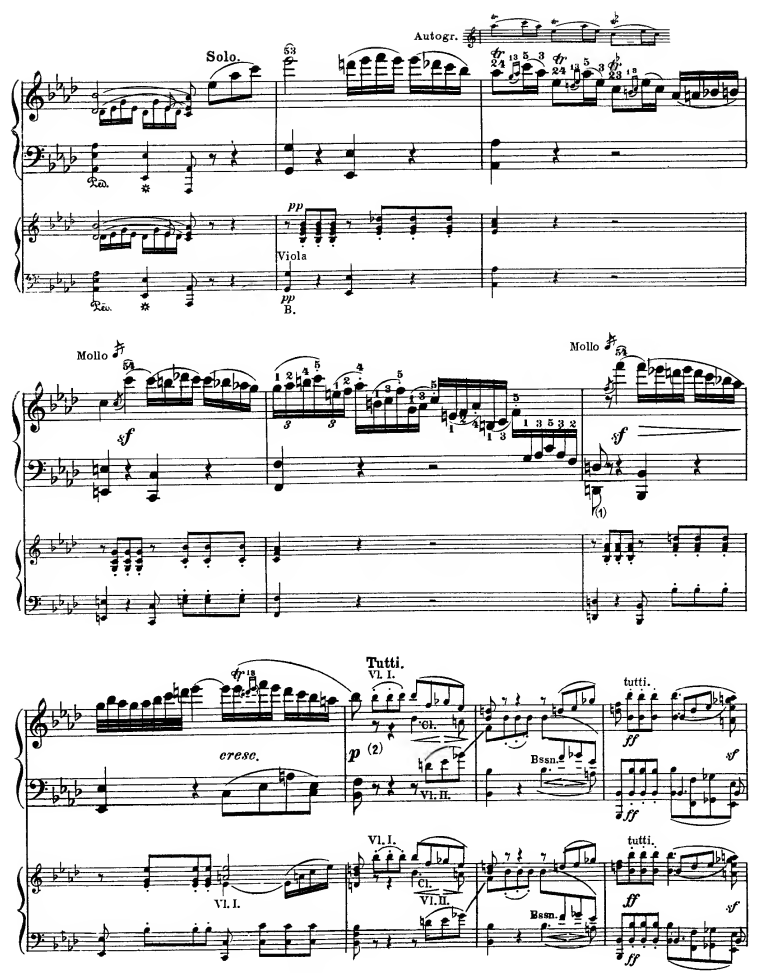
(1) Timpani, acc to. Br. & H's score Autograph omits the , probably by oversight, and likewise the sf which appears only in the 1st violin-part.
(2) For the 3 Cadenzas by Beethoven, see Appendix.



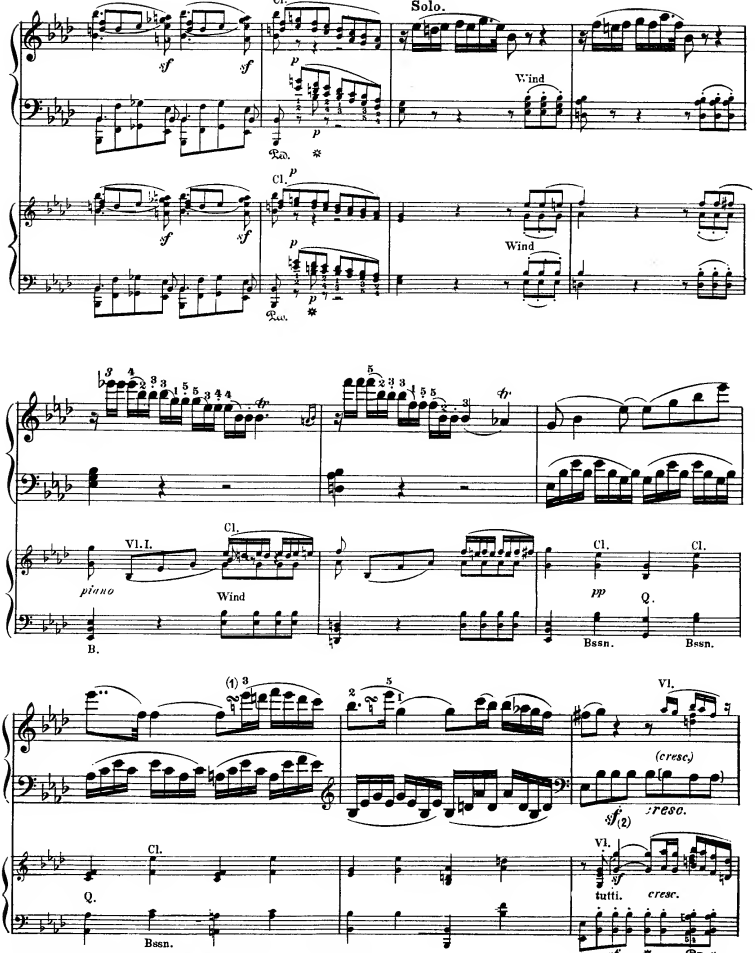
(1) ¢ (not C), acc. to the Autograph, Mollo, and Czerny, who adds: "This *Largo* is *alla breve*, and therefore to be taken as a tranquil *Andante*." (However, Schindler opposes such a conception of *alla breve* time ["Beethoven", Third Ed. II, 245].)

(2) The ornament is omitted in the Autograph, and by Br.& H.

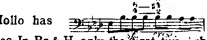
(3) Clarinets, Bassoons, Horns and String-quartet.

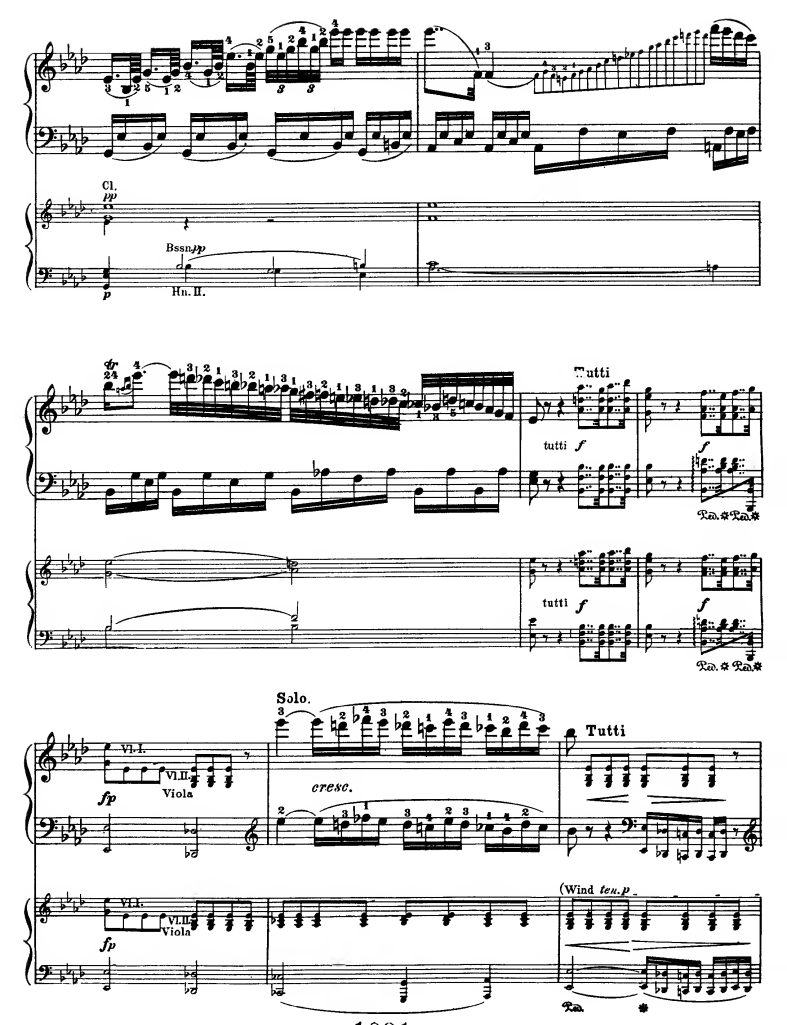


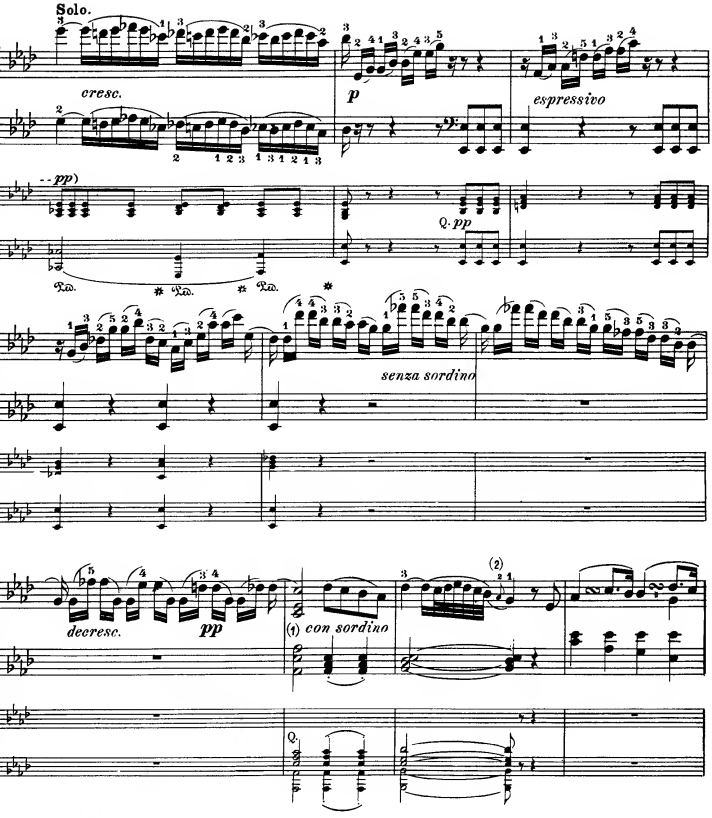
(1) The lower *d* is omitted in the Autograph and by Br. & H.
(2) Mollo gives *p*.



(1) Neither the Autograph nor Br. & H. give the embellishment.

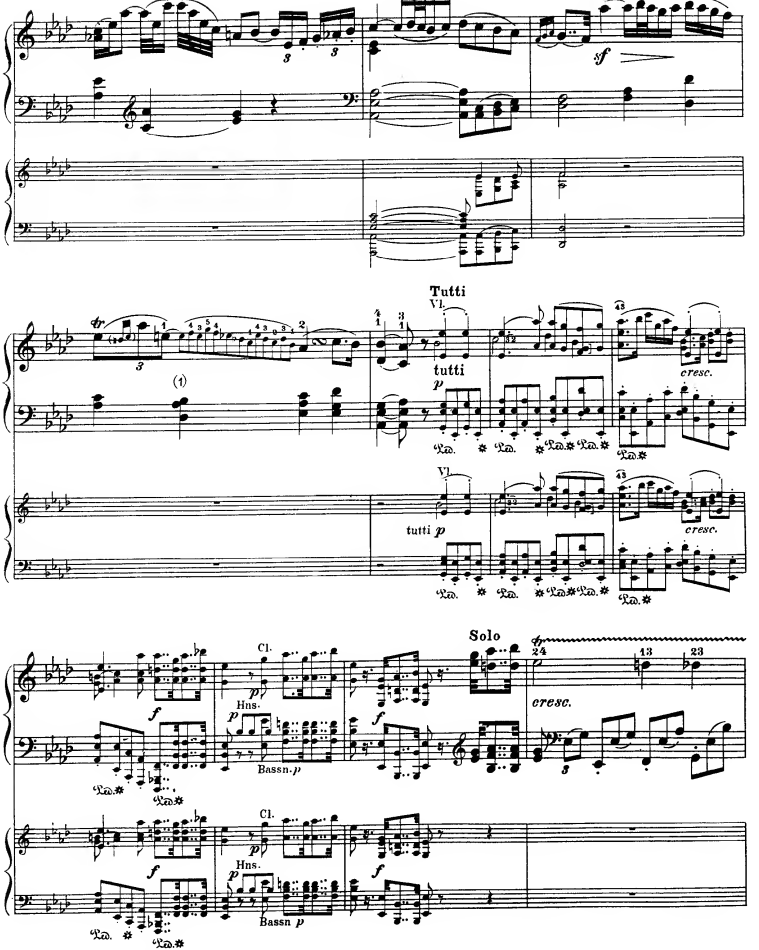
(2) Mollo has  (with large note-heads). The Autograph also gives the 8 eighth-notes, without figures. In Br. & H. only the first two eighth-notes have large heads. The "*sf. cresc.*" in Mollo is borrowed from the score.


Cl.
pp
Bssn.pp
Hn. II.
p
fz
Tutti
tutti f
f
Ped. * Ped. *
Solo.
Vl. I.
Vl. II.
Viola
fp
cresc.
Tutti
(Wind ten. p
Ped.

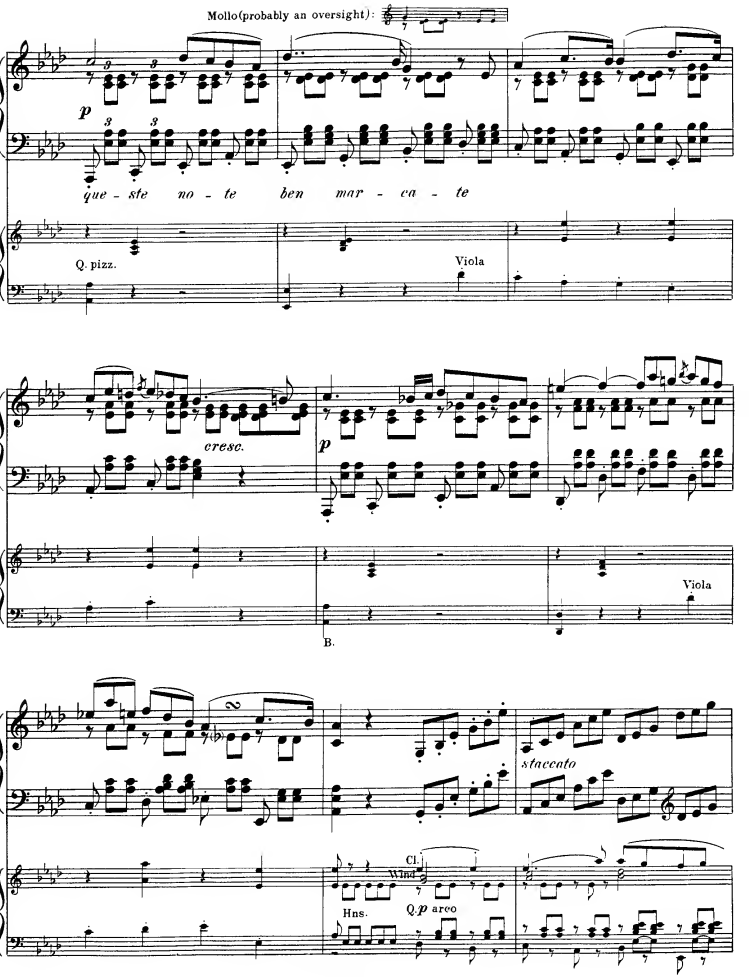


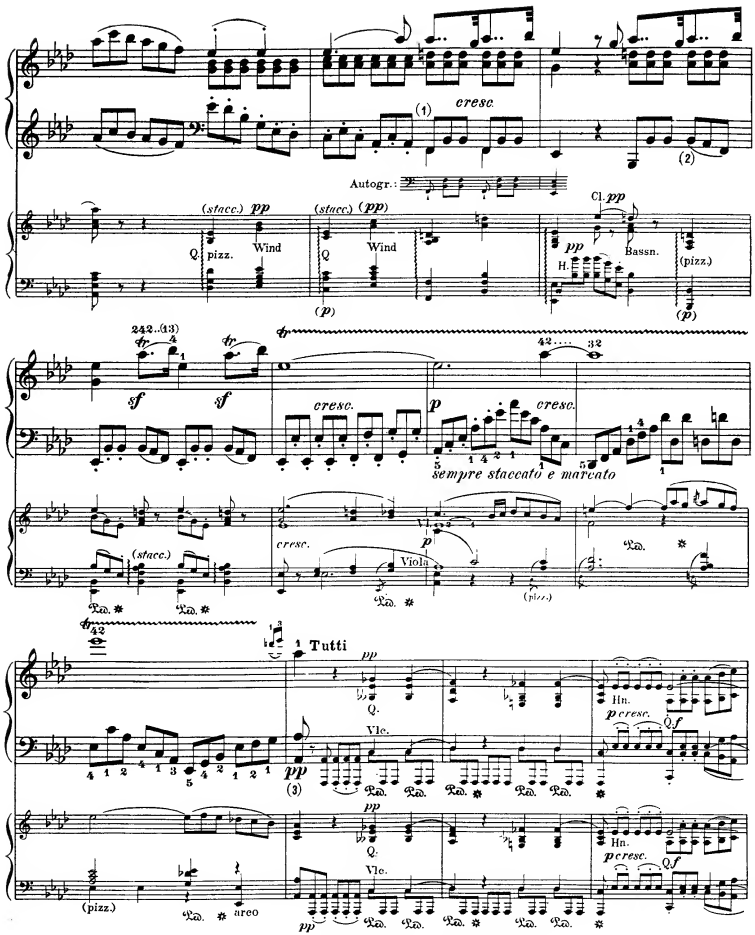
(1) Breitkopf & Härtel add "*p*"? Perhaps the composer desired to have the reprise of the theme played more softly [?]. The Autograph throws no light on the matter, as even the last-noted expression-marks, like most of those in this and the final movement, are wanting.

(2) Mollo also gives a long (uncrossed) appoggiatura (). The Autograph has , to be executed, acc. to Ph. E. Bach's "Essay", Ch. II, Sect. 2, §§ 7 and 11, as follows: § 7 says: "All appoggiaturas are more strongly emphasized than the principal note.... The phrasing, when the appoggiatura is followed by a simple unaccented chord-note, is termed a "*tiff*" Probable execution: If Beethoven had wanted it played thus: he would have written the suspension (appoggiatura) out in large notes of the proper time-value, as in measure 37 of the *Largo* (). *Cf.* the § 11 referred to.


Tutti
Vl.
tutti
p
cresc.
Vl.
tutti p
cresc.
Solo
cresc.
Cl.
Hns.
Bassn. p
Cl.
Hns.
Bassn p

(1) Br. & H. give "*pp*"

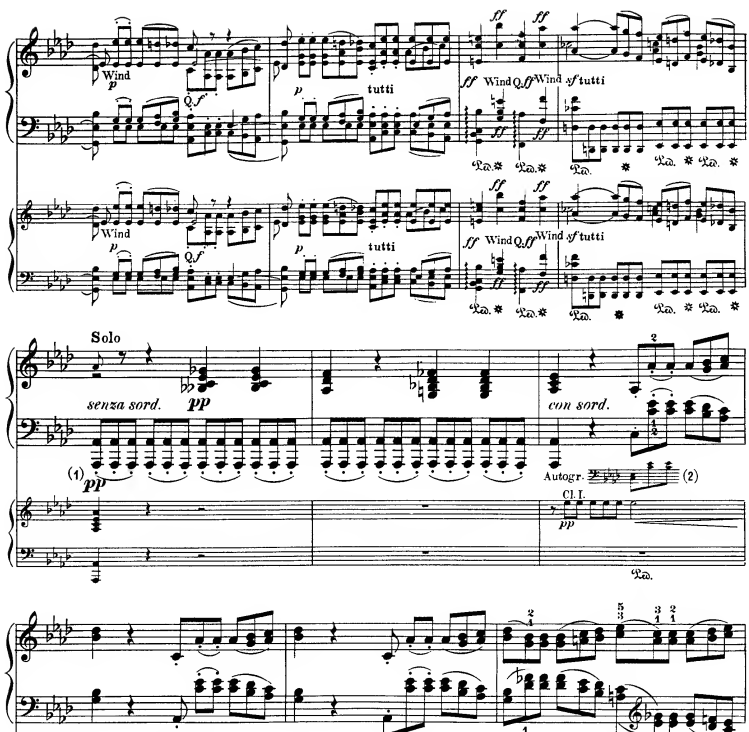

Mollo(probably an oversight):
p
que - ste no - te ben mar - ca - te
Q. pizz.
Viola
cresc.
p
Viola
B.
staccato
Cl.
Wind
Hns.
Q.p arco



(1) Mollo gives the upper reading; Br. & H. give the combination:

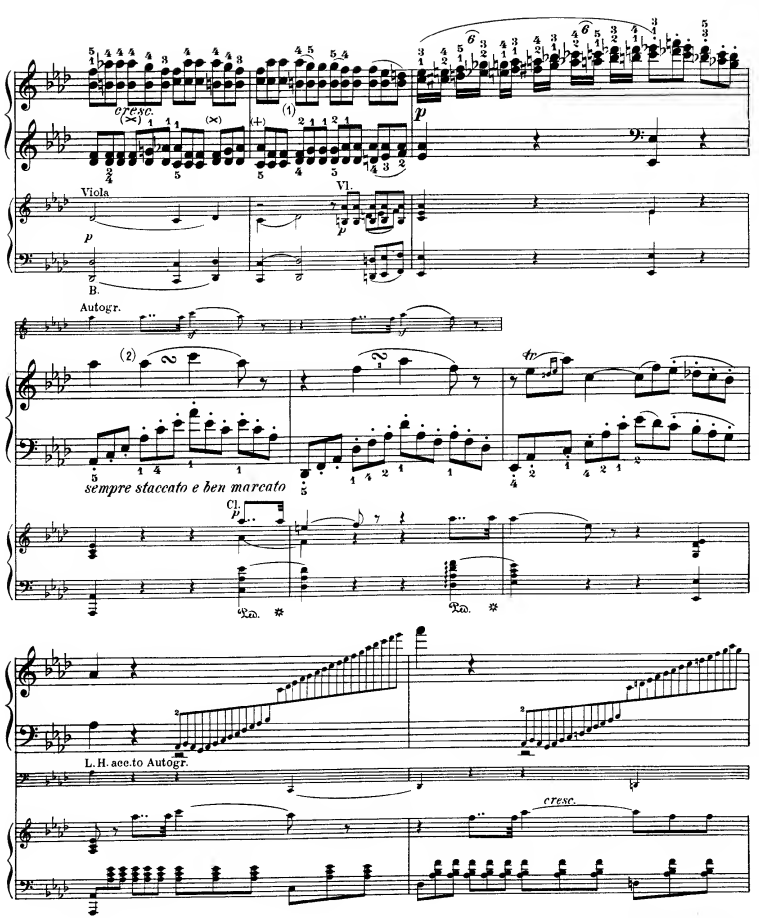
(2) Autograph: . Single slur; end uncertain. Br. & H. give

(3) Mollo has: "*pp*". The Autograph, in which. however. the preceding "crescendo" is lacking, gives



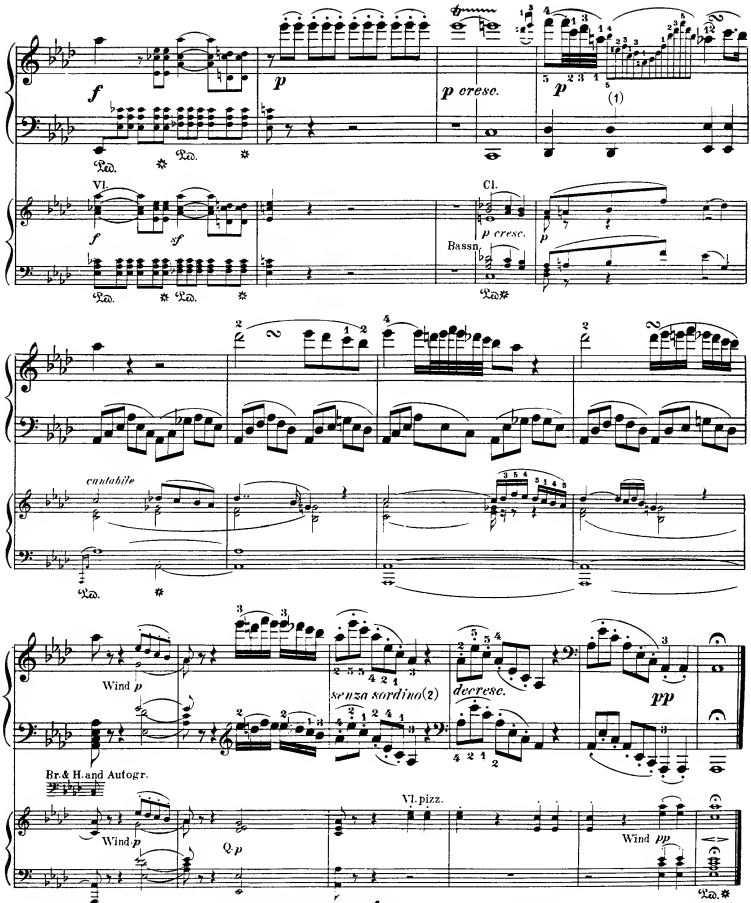
(1) Acc. to the Autograph: . Ditto in Breitkopf & Härtel. In the Autograph, the right-hand chords have the following slurs: (Br. & H. also retain the slurs over the bar). Furthermore, in the Autogr., "senza sordino" begins with the *chords*.

(2) For the notes, Br. & H. follow the Autograph. On the third beat in the next two measures, Mollo has staccato-dashes with the point downward : if we judge this to be a "correction", and hence conclude that the eye of the proofreader (composer?) dwelt with peculiar care on this passage, Mollo's reading would appear to be final.



(1) Here the ♮ is guaranteed by Mollo, though lacking in the Autograph; we feel unable to accept the emendation Moreover, Mollo gives only "*sf*" at (×), and "*p cresc.*" at (+), the latter sign not being countermanded later. Our expression-marks follow the Autograph.

(2) The lower reading is from Mollo. For the notes, Br. & H. follow the Autograph. In consideration of the corresponding clarinet solo, the reading in the Autograph would seem to deserve preference.



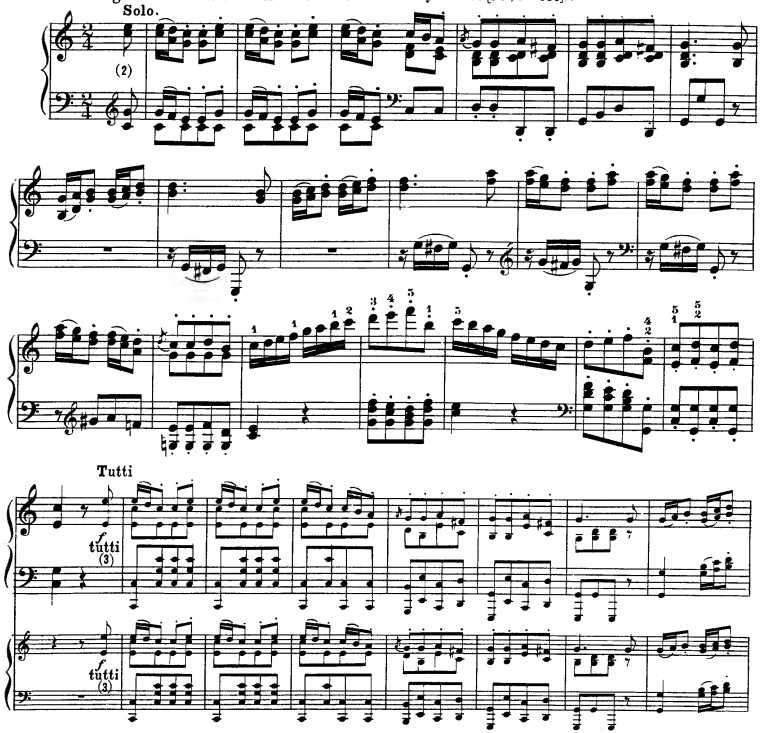
(1) Divided thus in the Autograph: In Breitkopf & Härtel, the piano-part has a technical emendation of the last group of 32nds to 64ths with a *10* above them. — Without presuming on a critical improvement of the composition, we cannot forbear to observe, touching this measure, that its prolongation into two measures, or at least that of the first half into a whole measure, would have been more in accord with our feeling. At all events, a slight *ritardando* during the passage can hardly be dispensed with, in a thoroughly characteristic interpretation.

(2) The "*senza sordino*," in the Autograph, does not appear until the measure before the last.

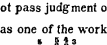
Rondo.

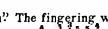
Allegro (scherzando) (1) (M. M. ♩ = 132 — 138. — Czerny: ♩ = 72 [i.e., ♩ = 144]).

Solo.



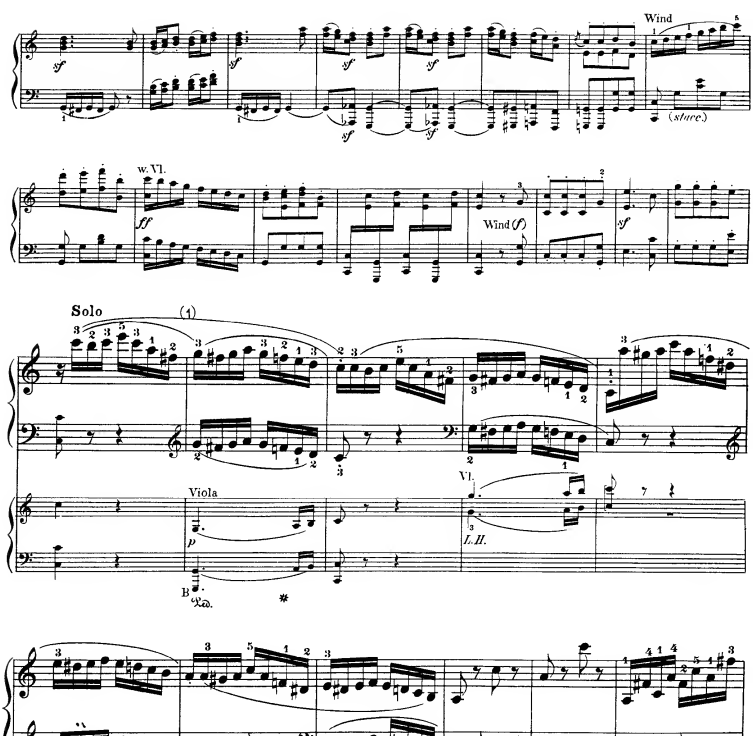
(1) *"Allegro scherzando"* say Mollo and (following him) the old editions of Simrock and André. Czerny ditto. The qualification *"scherzando"* is wanting in the Autograph; or, rather, something no longer legible has been erased in this spot.

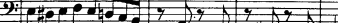
(2) Czerny adds *"p"* and, shortly after, *"leggiermente."* "In this theme," he explains, "the pairs of 16th-notes must be isolated by distinctly lifting the second note, which must never be slurred on to the following eighth-note; i.e., rather thus than thus . The left hand similarly." — We shall not pass judgment on the correctness of this statement. According to Nottebohm ("Beethoveniana," 1872, p. 136) this Concerto was one of the works which Czerny "either heard Beethoven play, or studied under his direction." The fingering which he gives: 

is perhaps less likely to promote the required execution, than the following: 

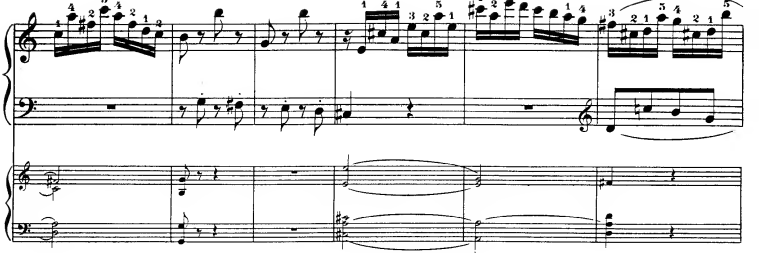
Ries ("Notizen", p. 106) cites the theme of this Rondo as one of the instances in which his teacher, Beethoven, told him to add notes to a composition; here (where?!) "several doubled notes, to render it more brilliant. — Altogether, he interpreted this Rondo with most characteristic expression." — This is, unhappily, too vague to aid us in forming an opinion on Czerny's phrasing.

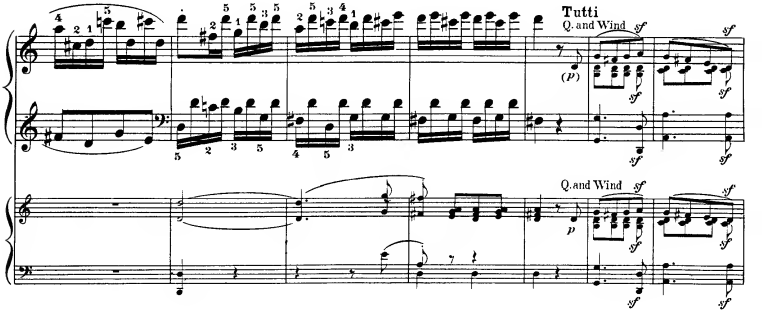
(3) Orchestration as in First Movement.

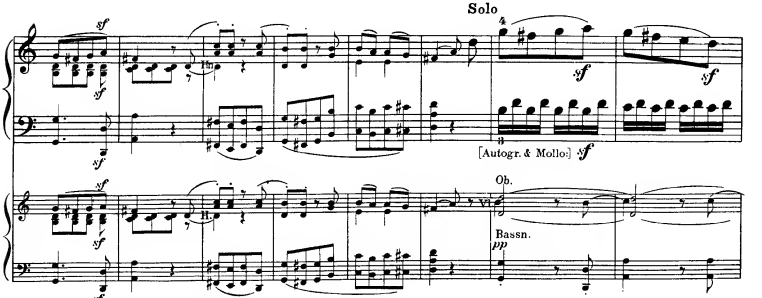


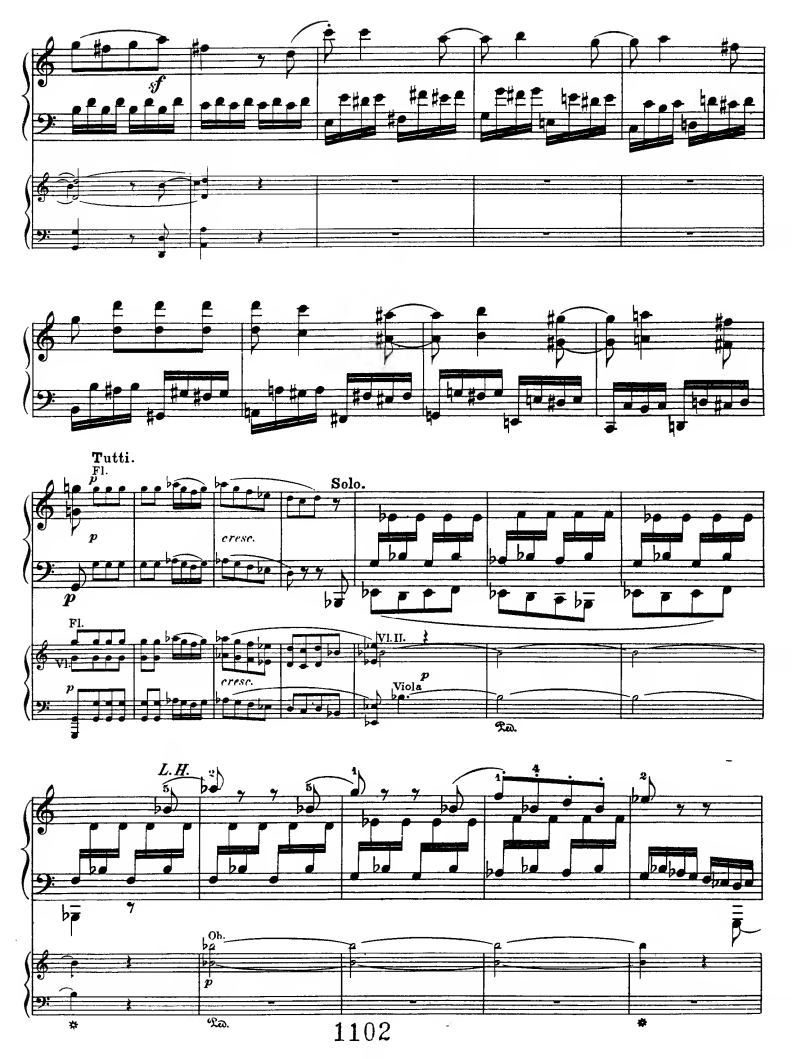
(1) Slurs, acc. to the Autograph, consistently thus:  etc. Ditto in the parallel passage on p. 54. The first slur in the text would, therefore, appear to have been added later by the composer, and was intended to express, in conjunction with the other, a common bond. This we have indicated by a light slur.

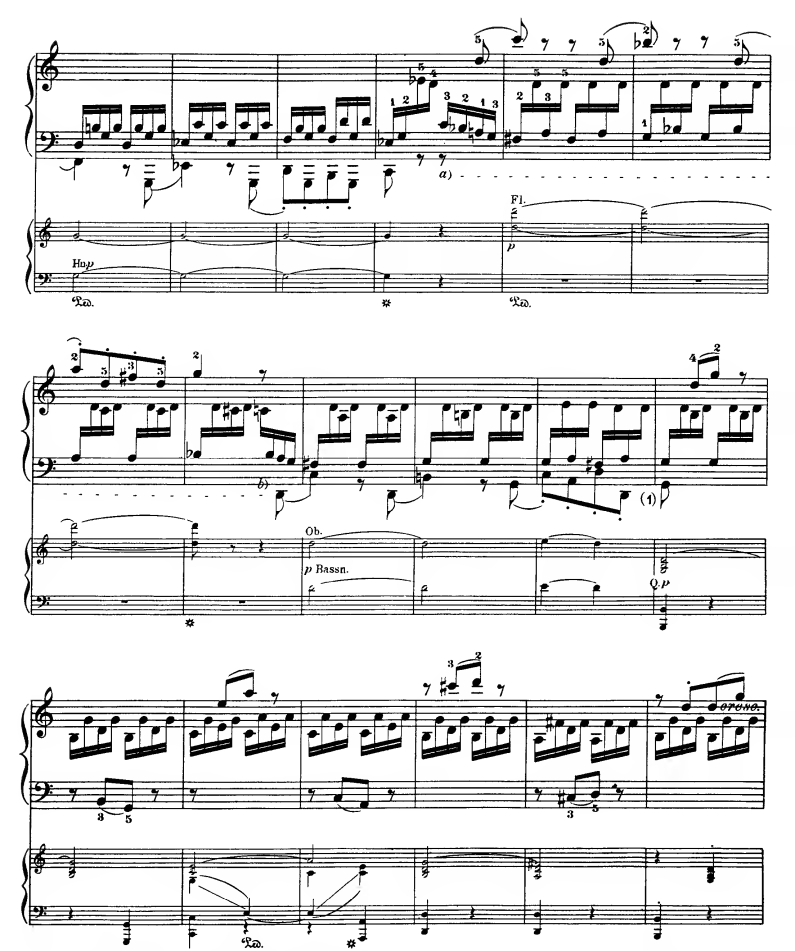
(2) Breitkopf & Härtel's score sets the viola an octave higher (than the attendant violoncello). This was also the original reading in the Autograph, but was later corrected as we now have it. The original viola-part (№ 153) likewise has ; ditto in M., 1107.




Tutti
Q. and Wind
sf
(p)
Q. and Wind
p

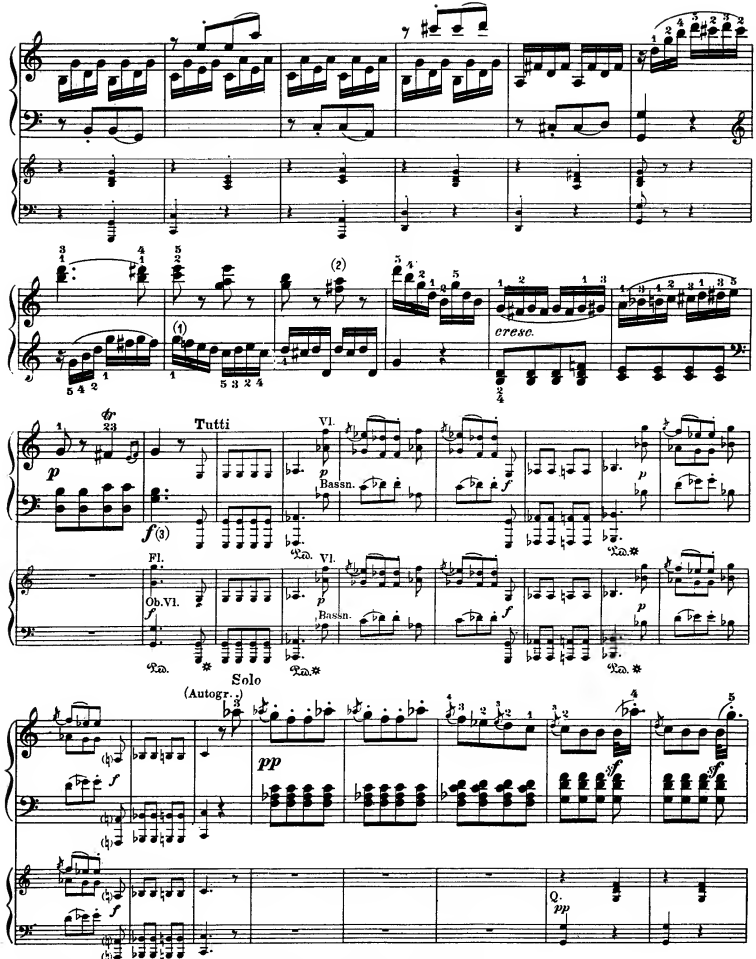

Solo
[Autogr. & Mollo] sf
Ob.
Bassn.
pp


sf
Tutti.
Fl.
p
Solo.
cresc.
Vl. I. II.
Viola
Ped.
L.H.
Ob.



(1) In the Autograph, 𝄽 is lacking, being replaced by an eighth-rest in the upper staff. We must observe, however, that in the parallel passage (p. 58) the corresponding *c* is also found in the Autograph.

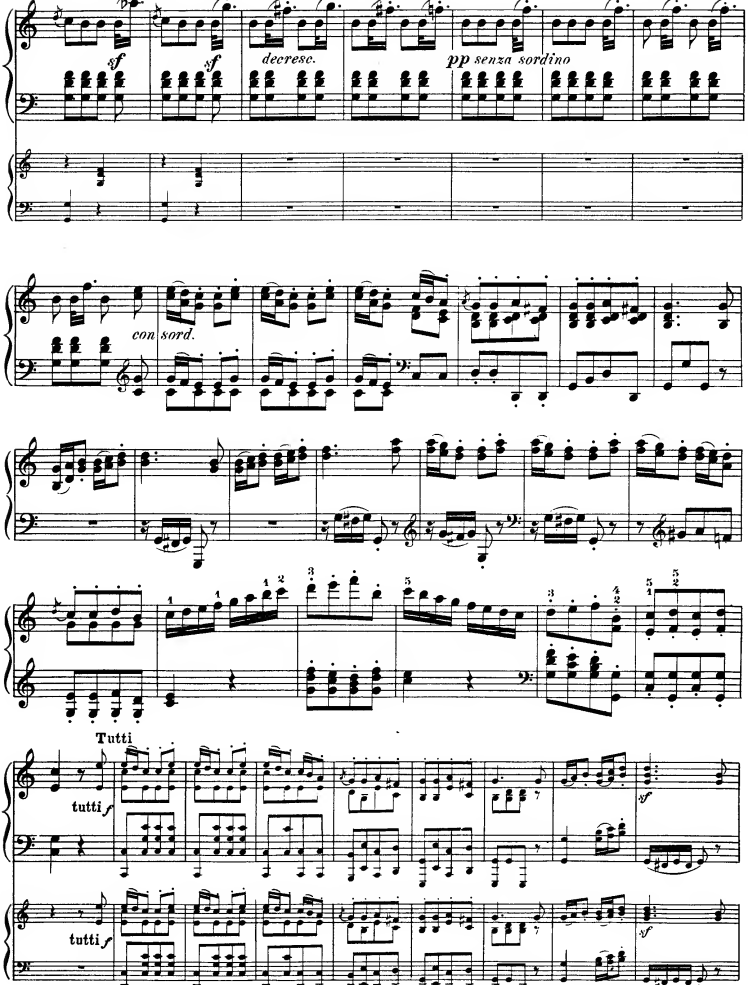
(*a*) From here as far as (*b*), it may be easier for many to play the 16th-notes with the left hand.

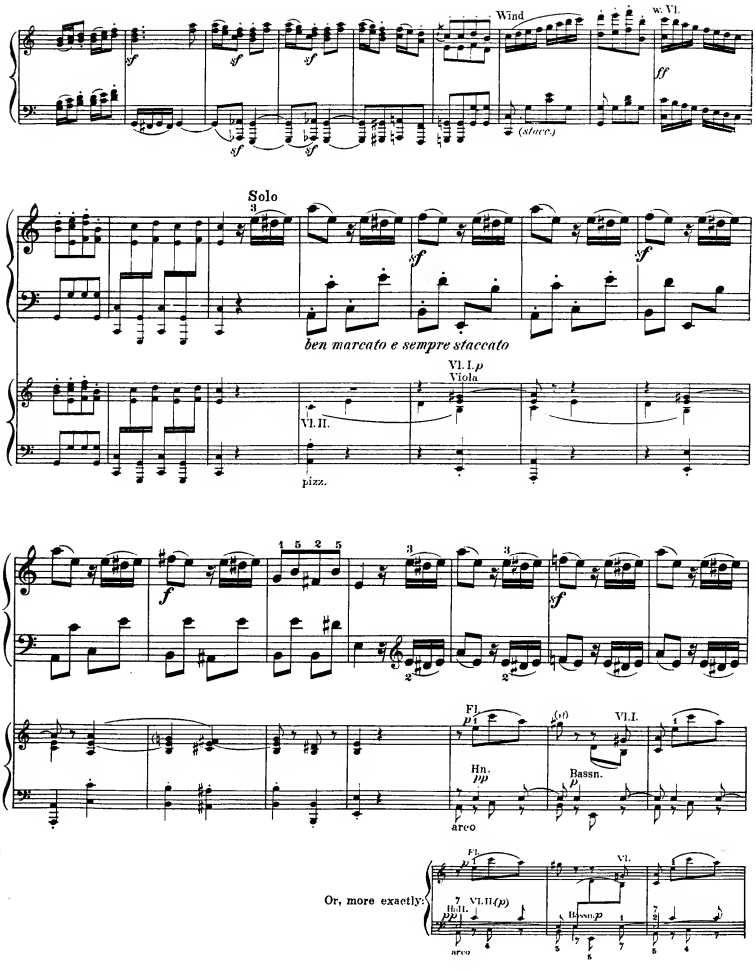


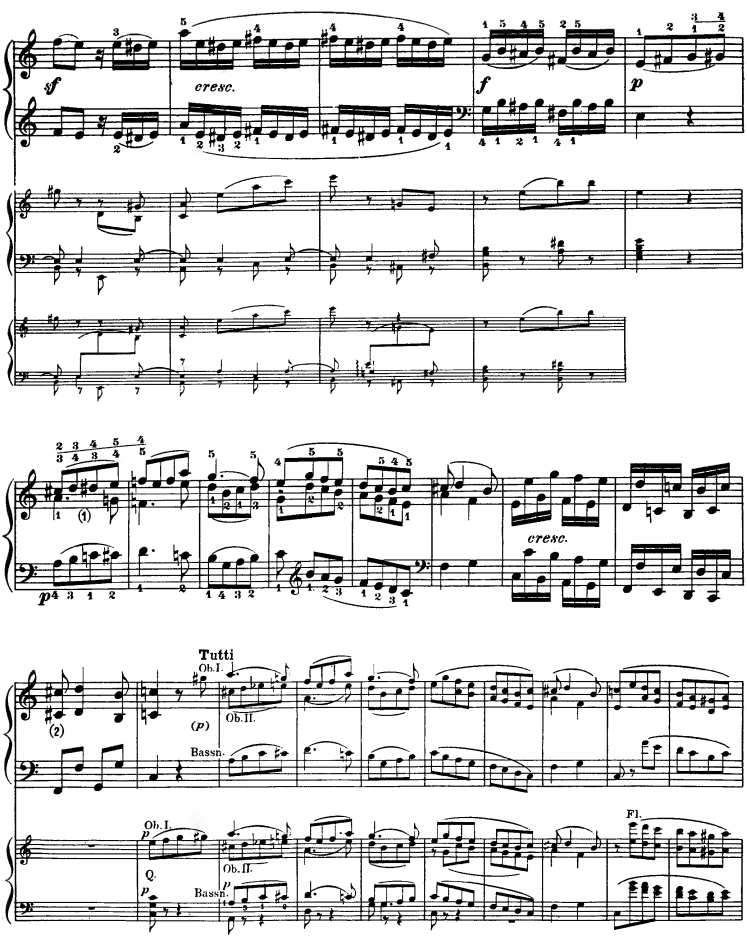
(1) Acc. to Mollo and the Autograph, *"f."* Emendation in Br. & H., .

(2) Thus Mollo. Rather indistinct in the Autograph . Br. & H. read: .

(3) Thus Mollo. — Autogr. (Without expression-marks, which rarely occur in this movement.)

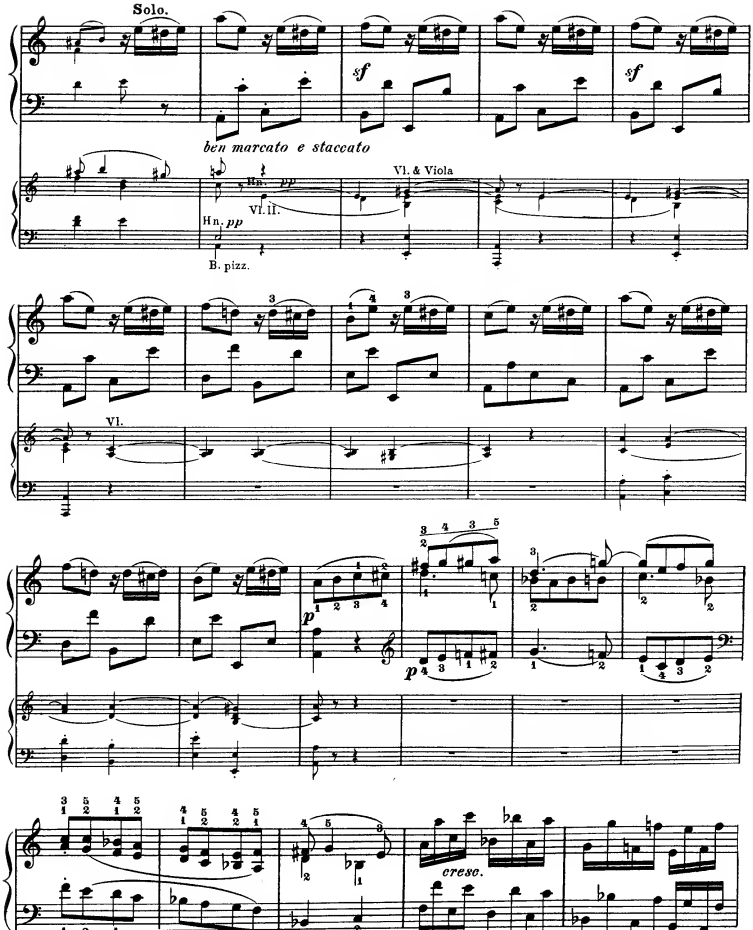

sf
sf
decresc.
pp senza sordino
con sord.
Tutti
tutti f
tutti f
sf
sf

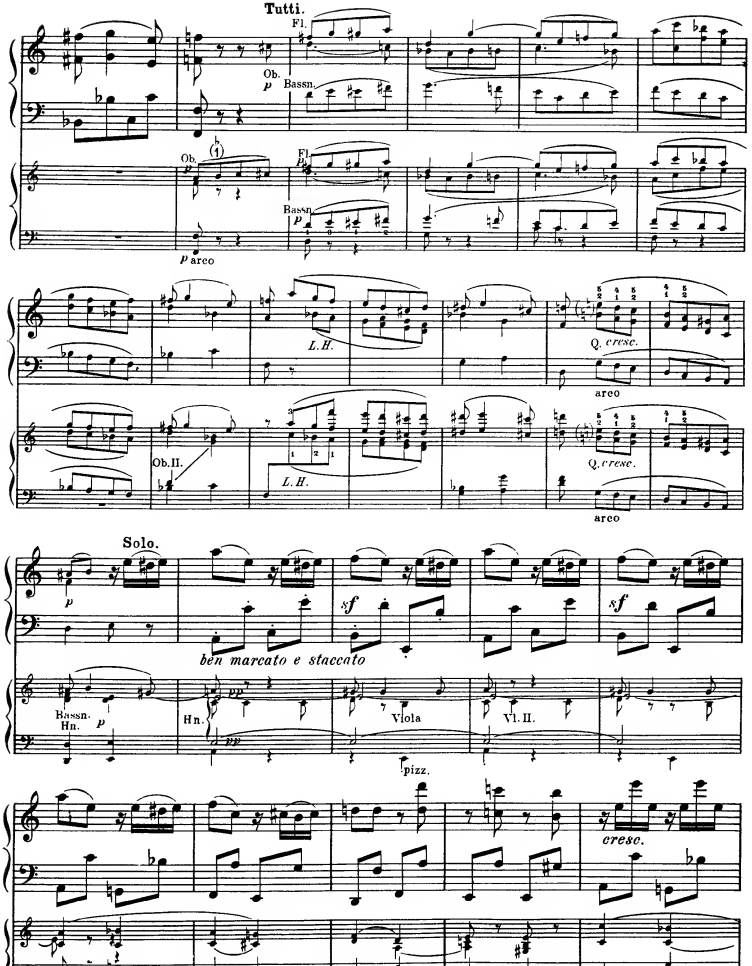

Wind
w. Vl.
sf
ff
(staccs.)
Solo
3
ben marcato e sempre staccato
Vl. I.
p
Viola
Vl. II.
pizz.
1 5 2 5
3
Fl.
pp
(tr)
Vl. I.
Hn.
pp
Bassn.
p
arco
Or, more exactly:
Fl.
Vl.
Vl. II.
(p)
pp
Bassn.
p
arco

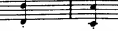


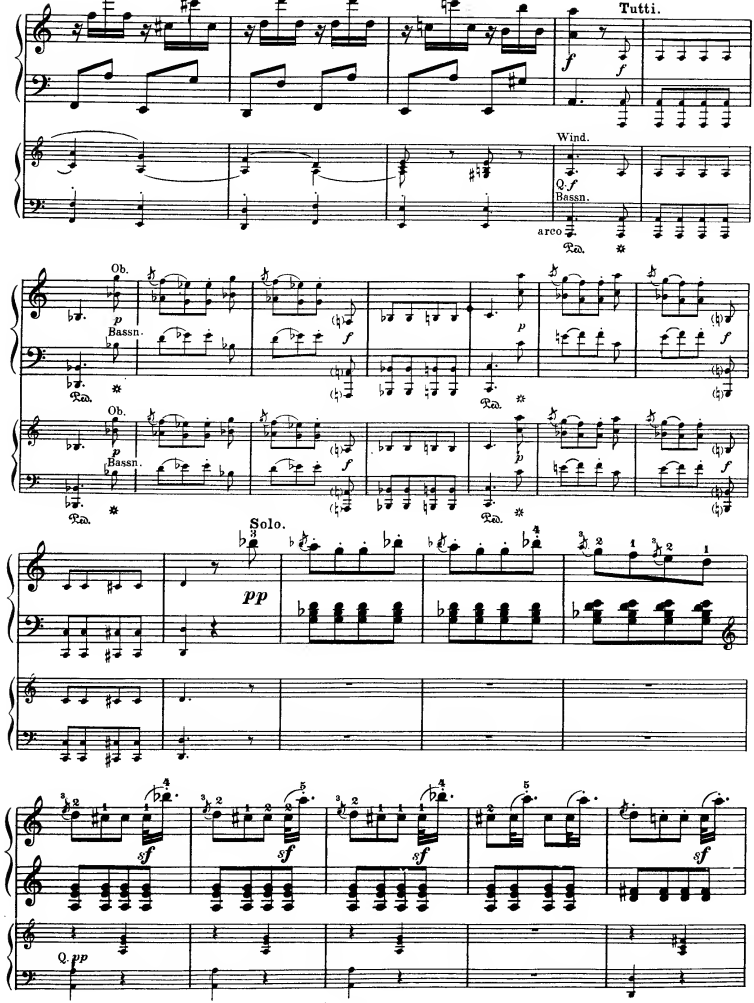
(1) Br. & H. give "$d\sharp$" Mollo and the Autograph (probably an oversight), "eb"

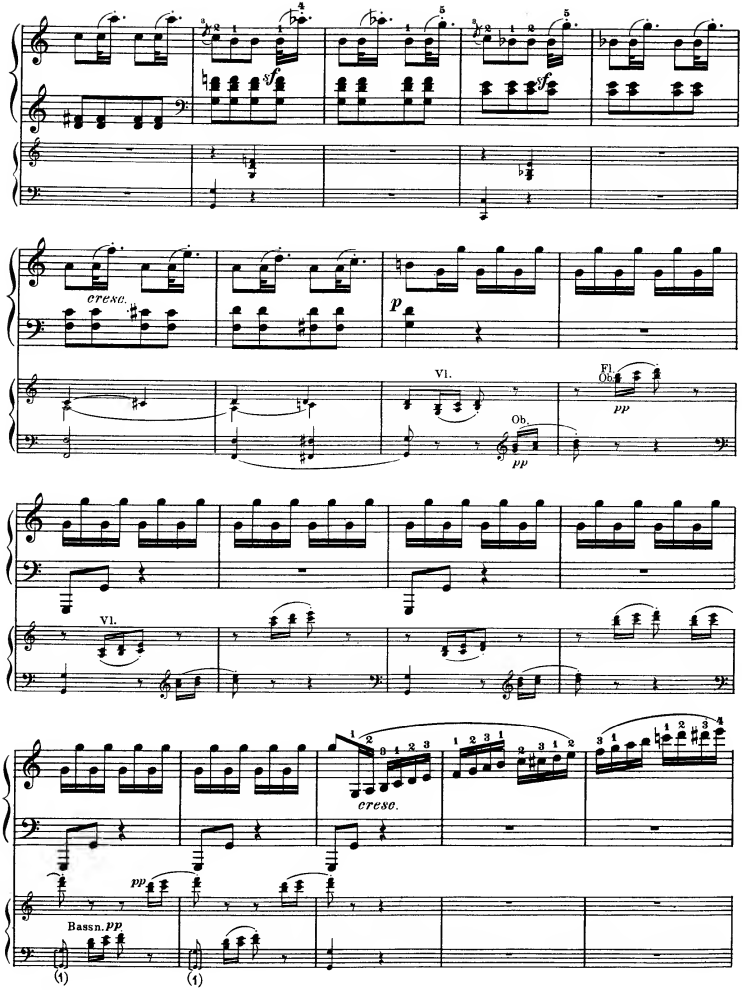
(2) Autogr.:


Solo.
sf
sf
ben marcato e staccato
Vl. & Viola
Vl. II.
Hn. pp
B. pizz.
Vl.
p
p
cresc.

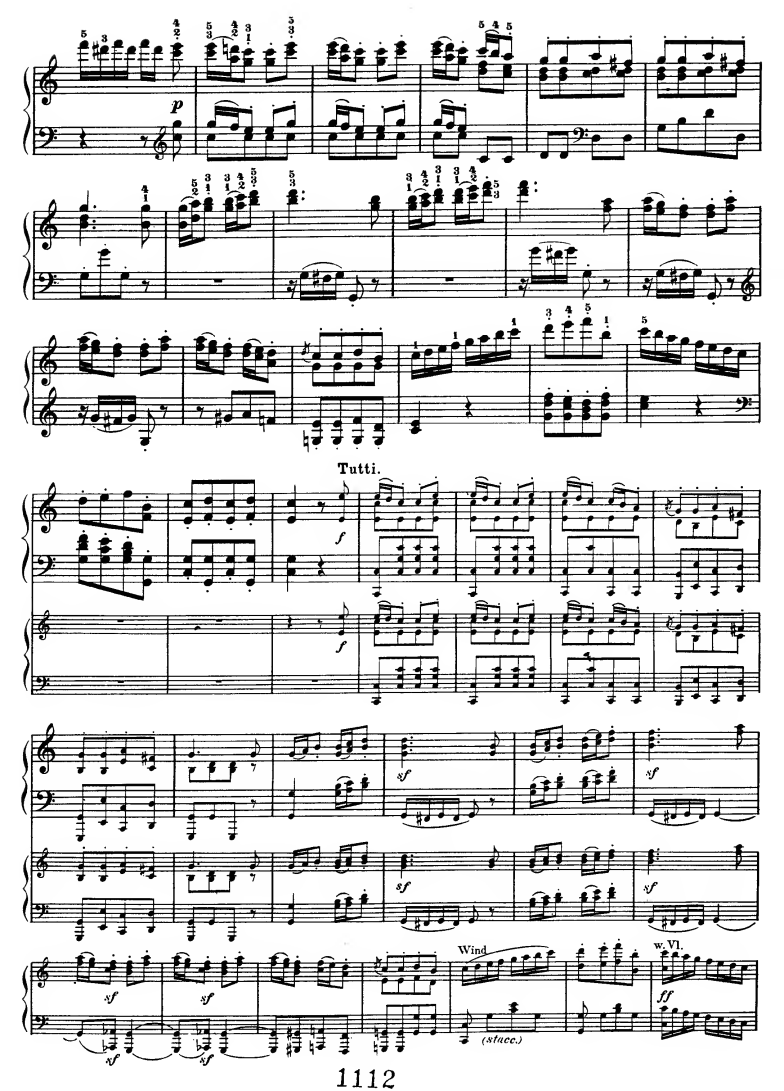


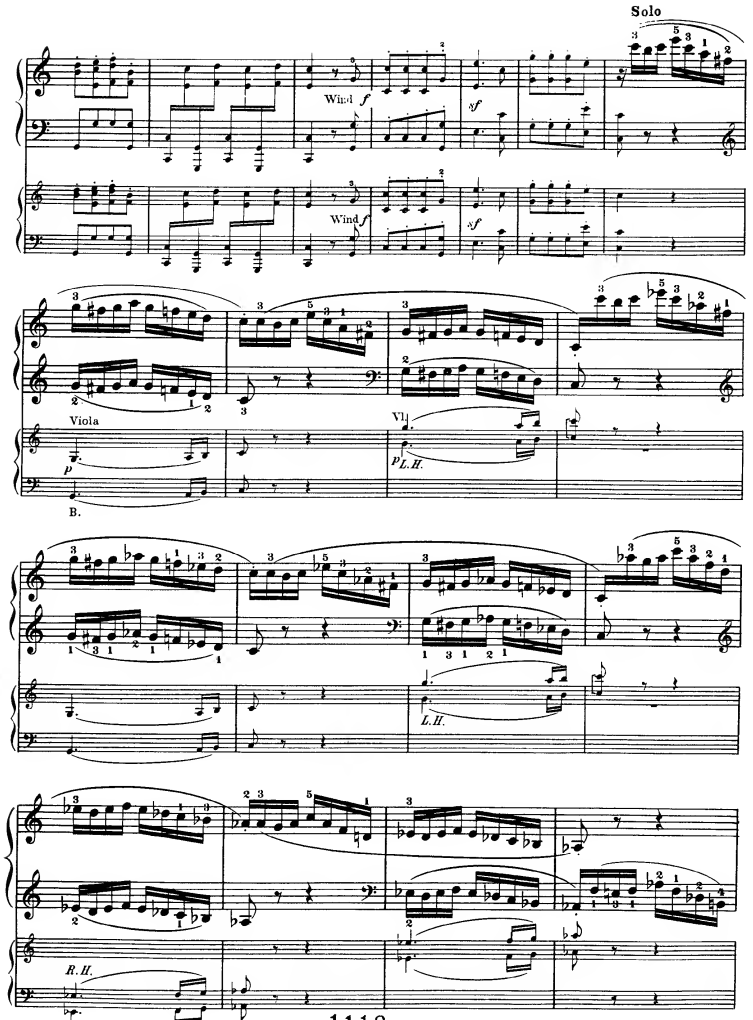
(1) The Autogr., and Br. &H.'s score, have *b*. Did not the composer merely forget to set a ♭ before *b*? True, the piano-part also gave *b* 10 measures back, but it began in A-minor. In the parallel passage, 21 measures back, the oboe had  , whereas before, in the piano-part, we heard

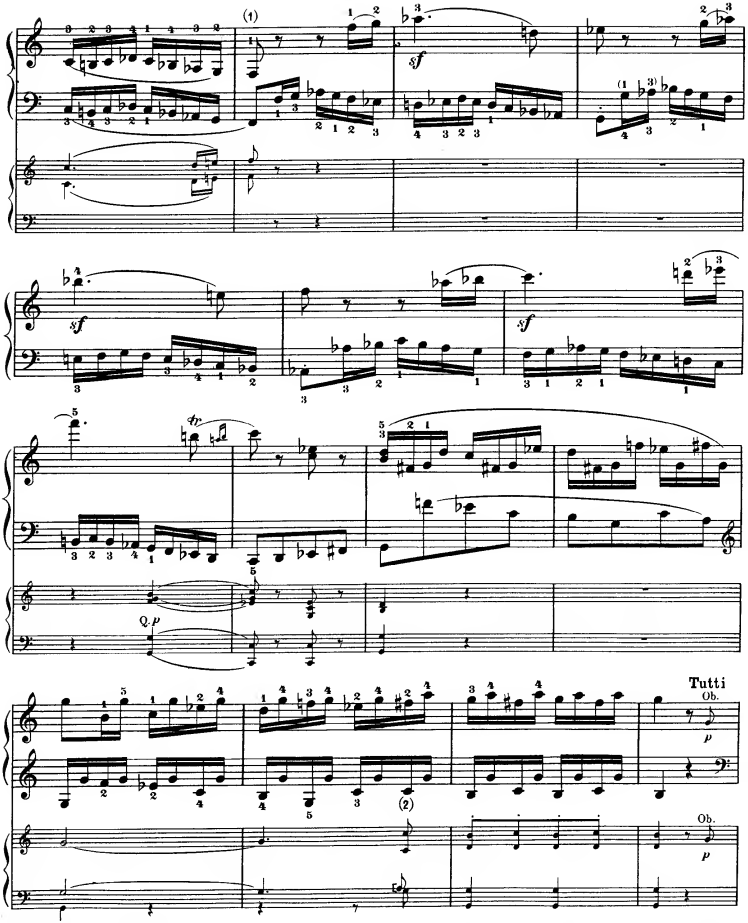

Tutti.
Wind.
Q. f
Bassn.
arco
Ped.
Ob.
p
Bassn.
f
Solo.
pp
sf
Q. pp

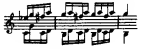


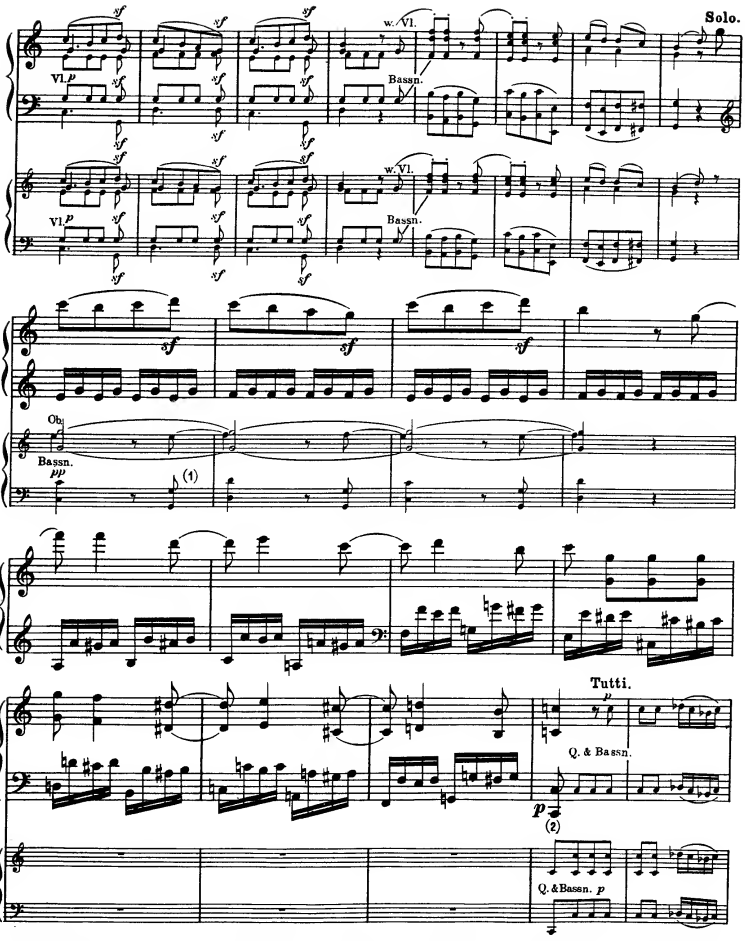
(1) To facilitate execution, these basses may be dropped.


Tutti.
Wind
w. Vl.
(staccc.)


Solo
Wind
Wind
Viola
Vl.
B.
L.H.
L.H.
R.H.

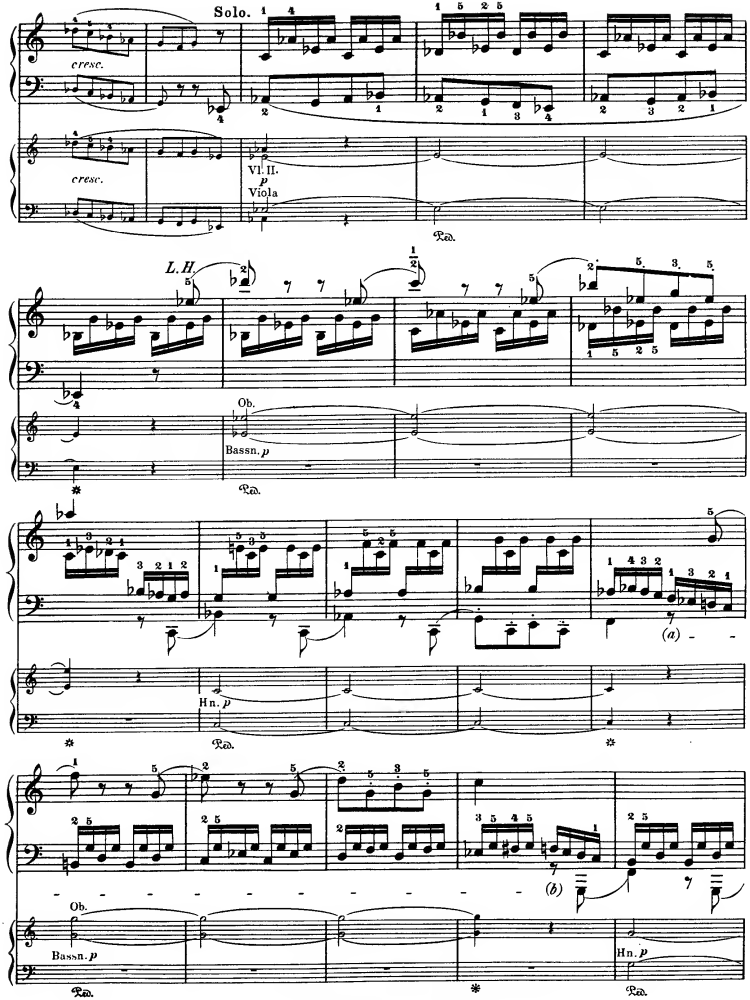


(1) Both in the Autograph and Mollo, although the next eighth-rest is omitted, a quarter-note is written (by mistake?) here.
(2) As given by Mollo and Br. & H. (also see the parallel passage); acc. to the Autograph it reads 

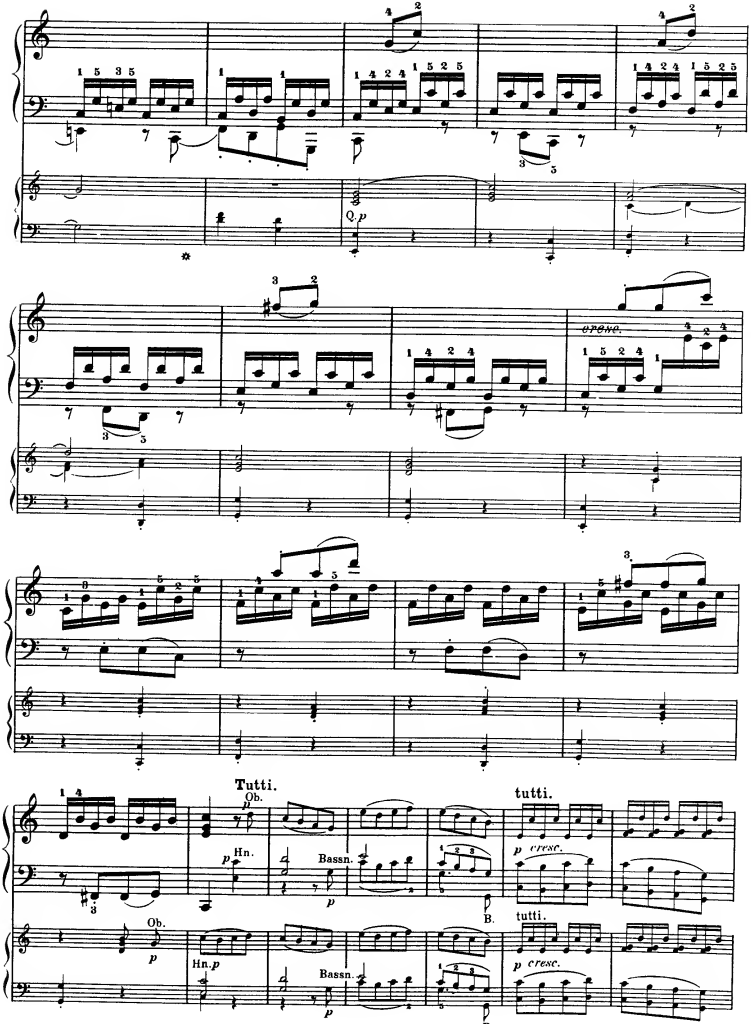


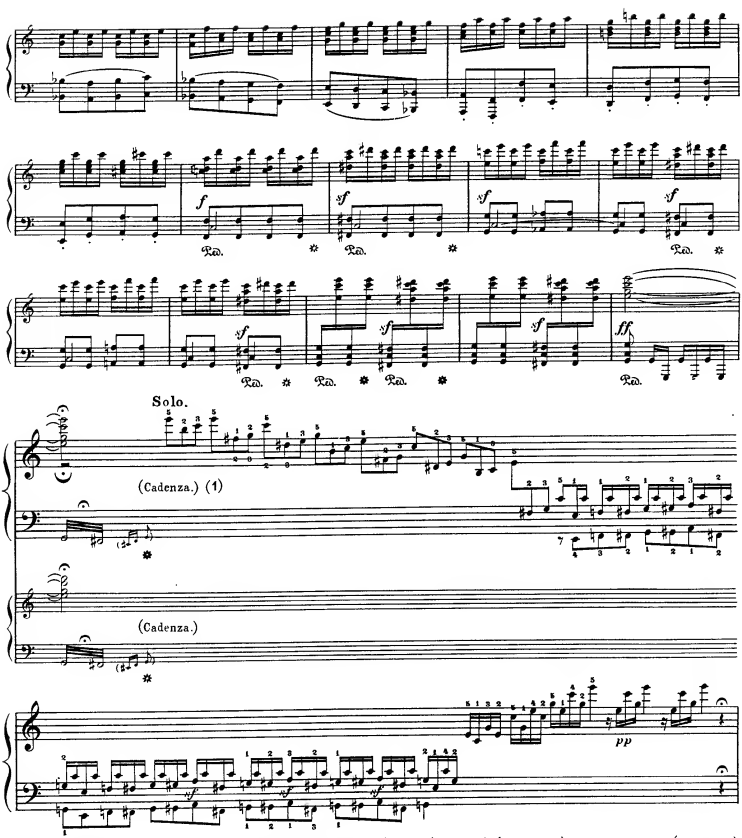
(1) Here (probably by mistake) the Autograph gives an isolated slur in the bass part . Br. & H.'s score also pays no attention to it, but, instead, adds staccato-dots to the eighth-notes.

(2) Mollo has

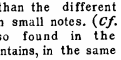


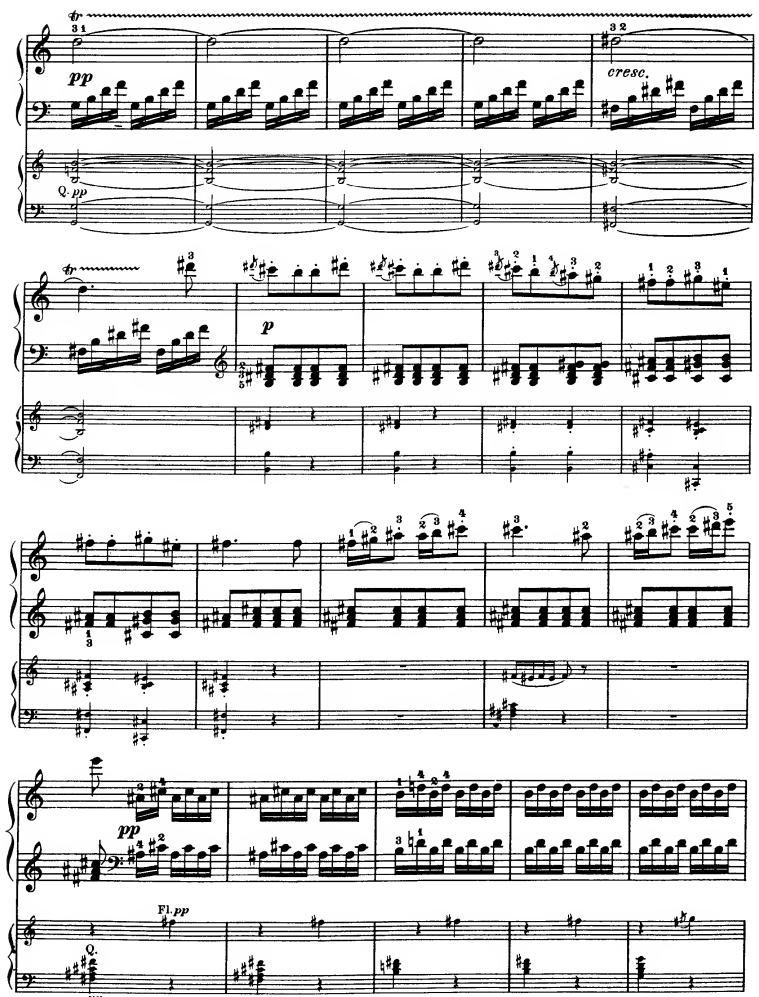
(a____b) In this passage, too, it might be well to take the 16th-notes with the left hand.

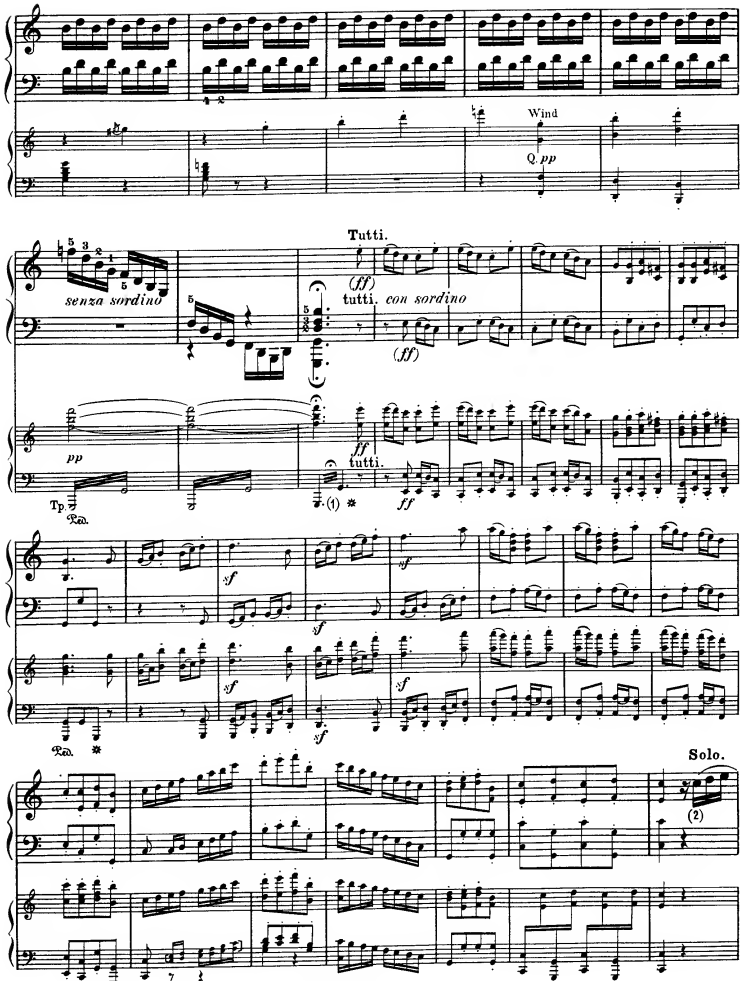

Q. p
espress.
Tutti.
Ob.
Hn.
Bassn.
B.
tutti.
p cresc.
Ob.
Hn. p
Bassn.
B.
tutti.
p cresc.



(1) Cadenza acc. to Mollo, Breitkopf & Härtel, Simrock (No. 187), André (No. 2046). T. Haslinger (No. 7075) omits this Cadenza, but gives, at the close of the following solo (in place of the *fermata*), another more brilliant one, which, however, is probably no more traceable to Czerny (not to say, to Beethoven) than the different variants (more difficult readings, employing the higher octaves) accompanying the main text in small notes. (*Cf.* Czerny, "Kunst des Vortrags," Chap. II, 8.) This latter Cadenza, with the variants, is also found in the Peters' score, No. 4241. Although our Cadenza is lacking in the Autograph, the latter contains, in the same place, a direction to leave room for one in the piano-part.

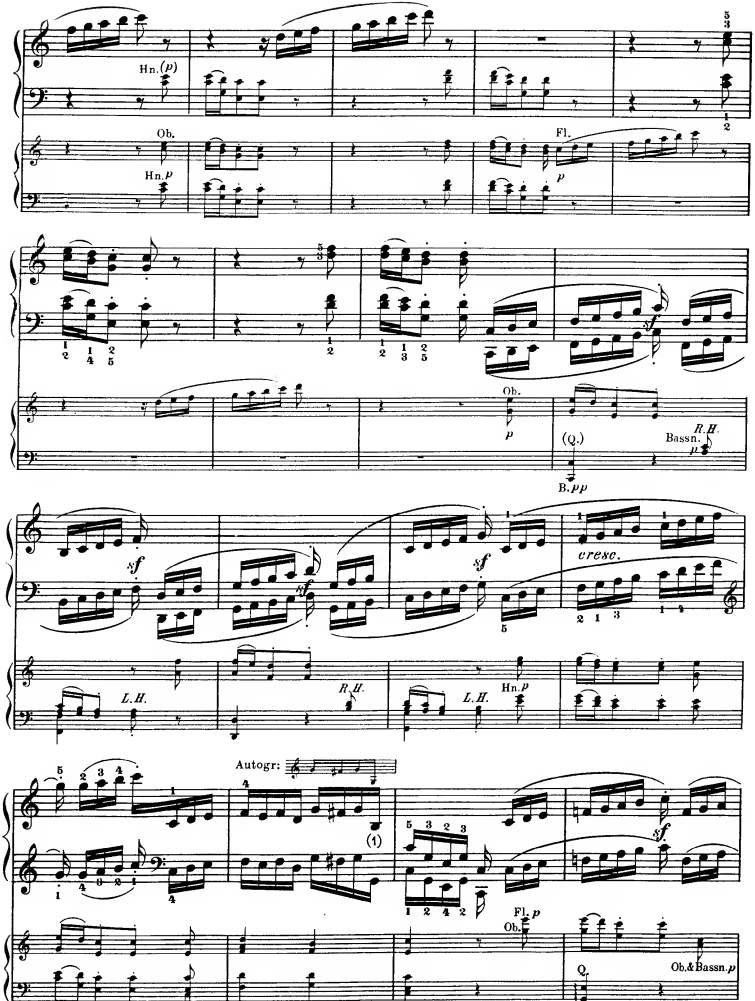
For the rest, if it were permitted, for practical reasons, to add one note to the present Cadenza, we should be inclined to insert an eighth-note, *c*, just before the trill with which the accompaniment recommences:  etc., which would materially promote precision in the reëntry of the orchestra.


pp
cresc.
Q. pp
p
pp
Fl. pp
Q.
pp

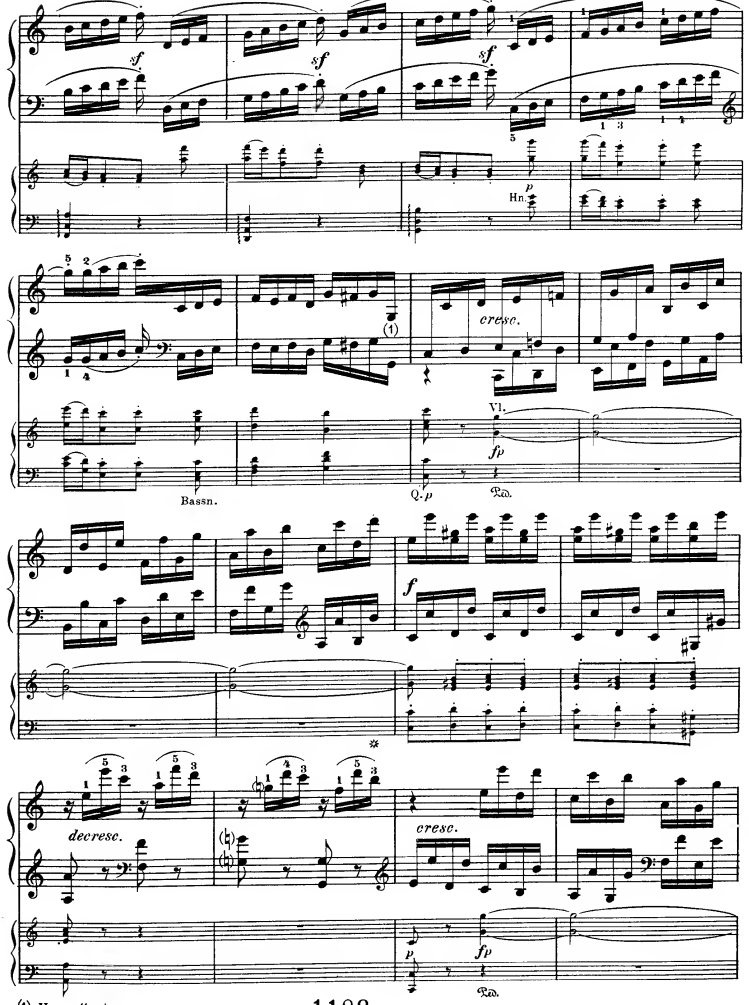


(1) (*tr*)~~~, after Br. & H.'s score. Autogr:

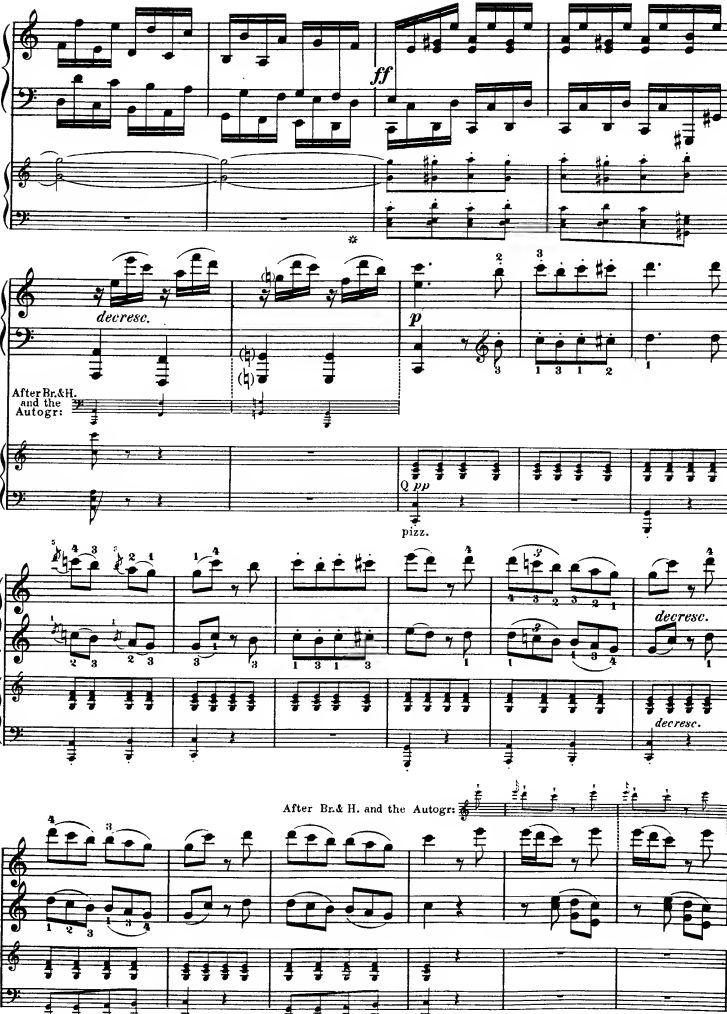
(2) Br. & H. add "*p*." Mollo gives the slurring (only the first time) thus:

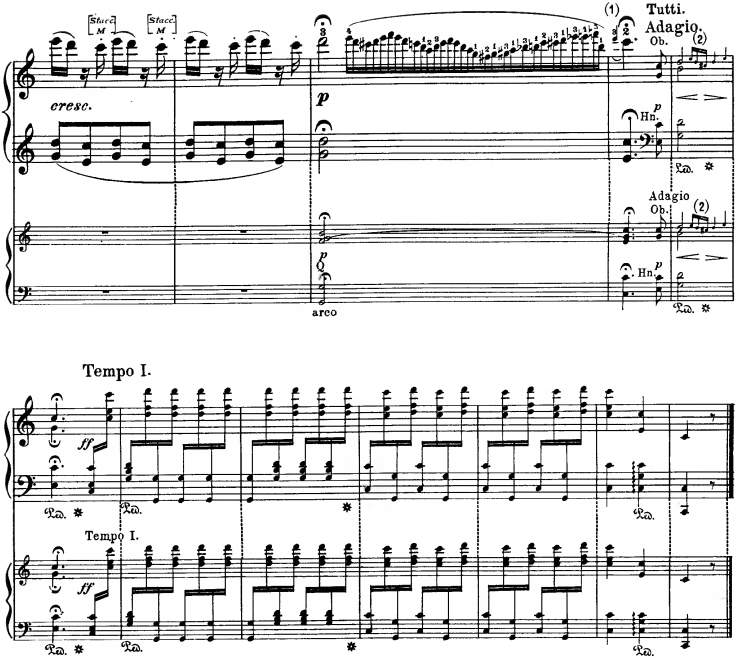


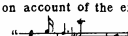
(1) Mollo, Br. & H., and others, give "*b*"; we should prefer the (not so very doubtful) *g* in the Autograph.



(1) Here all give *g*.


ff
decresc.
p
After Br.&H. and the Autogr:
pp
pizz.
decresc.
decresc.
After Br.& H. and the Autogr:



(1) In the already-quoted § 7 of Ph. E. Bach's "Essay" the rule is also given, to slur the appoggiaturas (together with their embellishments) to the following note, "whether a slur be written, or not." Furthermore, acc. to § 11, the long appoggiatura occupies two-thirds of the time-value of a tripartite note (𝅗𝅥.; 𝅗𝅥.). Finally, acc. to § 16, "cases sometimes occur, where the appoggiatura is held longer than usual on account of the expression, and, consequently, fills more than half the time-value of its principal note." (For example:  which is in three-four time.) Although the present case (𝄐) is not alluded to particularly, we are moved by the above reasons to establish the execution of our last suspension as follows: wherein we allow the fermata about the time-value of a full two-four measure in the already moderated tempo.

(2) The value of the notes acc. to the Autograph. — Br. & H. have In the Autograph, *Adagio* is given only in the 1st oboe part. The following "Tempo I^mo" is wanting in the autogr.